THE AUTHOR'S ANNUAL 1930

EDITED BY JOSIAH TITZELL

"The Author's Annual 1929" edited by Henry Wysham Lanier, the first in a series of annuals, was enthusiastically hailed as an absorbingly interesting volume, both immediately useful and of permanent value. Here is the second annual for those who are interested in what goes on behind the publishing footlights.

The Author's Annual

THE AUTHOR'S ANNUAL

1930

EDITED BY JOSIAH TITZELL

BREWER AND WARREN INC.
PAYSON & CLARKE LTD

COPYRIGHT, 1930, BY BREWER AND WARREN INC.

First Printing, January, 1930

Contents

1 WHY BOOKS ARE PUBLISHED 11
Frank Swinnerton

2 THE CARE AND FEEDING OF AUTHORS 23
Guy Holt

3 WHY AUTHORS LEAVE HOME 37
Dale Warren

4 THE MAKING OF A BOOK 47
Joseph Anthony

5 STANDARD BOOK CONTRACT 50
Bob Davis

6 A NEW SURVEY OF THE BEST SELLER 53
Walter B. Pitkin

7 MODERN BOOK PUBLISHING 77
P. J. Reilly

8 HALF-TOLD TALES 83
Earle F. Walbridge

9 WHAT EVERY AUTHOR SHOULD KNOW 113
Priscilla C. Crane

10 1929 LITERARY PRIZES AND THEIR WINNERS 126
Bessie Graham

11 BEST SELLING BOOKS IN 1929 138

12 BOOK CLUBS AND THEIR 1929 SELECTIONS 150

13 FIFTY BEAUTIFUL BOOKS OF THE YEAR 157

14 FORTY NOTABLE AMERICAN BOOKS OF 1928 163

15 THE INGRATIATING MANUSCRIPT 168
Elizabeth C. Moore

16 PROOFREADING, OR TYPE IS NOT MADE OF RUBBER 193

17 PREPARATION OF MANUSCRIPT 196

18 A. B. C. COPYRIGHT 200

Acknowledgment

Thanks are due Frank Swinnerton, Dale Warren, Joseph Anthony, Walter B. Pitkin, Earle F. Walbridge, and *The Publishers' Weekly* (where their contributions originally appeared) for permission to reprint their articles; Guy Holt and the original publisher of his article, *The Bookman;* P. J. Reilly and *The Index* for permission to reprint his article, and Robert Davis for permission to reprint his Standard Book Contract. Thanks also are due the authors of the country whose assiduous labors, leaving no time for reading, have convinced the publishers that they will always keep handy this little volume of facts about the business of books.

The Author's Annual

I

Why Books Are Published

FRANK SWINNERTON

EVERY January most of us read some statistics of the numbers of books published during the previous twelve months in different departments of literature. Most of us, on reading these statistics, are appalled. We say: "What a lot of books! Who reads them all? And why are they published?" We know that we ourselves, unless we are professional readers, cannot possibly master the contents of more than 365 books a year; and that in fact we do not read more than fifty or a hundred of them. Yet in 1928 over fourteen thousand new books or new editions were published in Great Britain alone; and of this fourteen thousand fully fifteen hundred were new novels.

Librarians and others could perhaps tell us who reads the majority of these books, but only the authors could tell us (if they would) why they were written, and only the publishers (who would not dream of making any explanation) could say why they were published. The ordinary person is mystified; the cynic is unjust; the reviewer feels that the world must be bedeviled. If his books sell, the author sometimes wonders how it is that his head has risen above the crowd; and if his books do not sell the author asks how they can be

expected to sell where there are so many competitors. The publisher says that publishing is not what it was. And the enthusiast writes to the papers complaining of the high cost of books, and saying how many more books would be sold if publishers and booksellers knew their business. When the enthusiast says this, I am always reminded of the lines:

> The eldest Oyster looked at him
> But never a word he said:
> The eldest Oyster winked his eye,
> And shook his heavy head—
> Meaning to say he did not choose
> To leave the oyster-bed.

For the enthusiast, who is a most valuable person, has never been behind the scenes. Publishing is not such a simple affair as he supposes.

The whole truth about publishing, I am convinced, will never be written, although any amateur who wants to glean information will receive some salutary shocks if he reads Mr. Stanley Unwin's classic *The Truth About Publishing*. Mr. Unwin tells the truth in that book, and robs the discontented author of all excuse for imagining that the publisher is a profiteer; but he makes no attempt to account for the fourteen thousand. How could he do so? If he had striven to explain the fourteen thousand he must have given us a book of not fewer than fourteen thousand very sad short

stories, most of which would have had unhappy endings.

In the first place, publishers and the books they publish may be roughly divided into classes. There is the young publisher, who has to gather together with difficulty enough books to make his first lists of new publications. He has his capital, his brains, and his taste. But he has no books. He must procure some. Good books are not as easy to obtain as unsuccessful authors imagine. They are very rare, and as a rule tolerably good authors prefer to take their books to fashionable or well-established firms. The young publisher, therefore, tastes nothing but the leavings. He publishes what he can get.

If he has genuine acumen, and luck, the young publisher may establish himself. He puts great energy into his work, advertises, as well as he can afford to do, pays rather high for a few good names, and trusts in his star. If his star shines, he is recognized as a good publisher. He is therefore enabled to pick and choose what books he will publish. But as long as he is a beginner he must first of all have books, and many which come from young houses in their earliest days ought not to be held to represent the mature views of the publisher.

The successful publisher—a young publisher who has tided over his first difficult seasons, or a young man in control of an established business—has a different lot. He is able to indulge his taste or his *flair*. He ap-

proaches likely authors with confidence. He is the inspirer of books (other than fiction). He also has several hundreds of manuscripts submitted to him in the course of a year, and he accepts those which he likes very much himself, or those which he thinks fill a need, or those out of which he hopes to make a large profit. In connection with this last item, I may mention that a confidential publisher once said: "If we publish what we think is good, we always make money on it; but if we try to go for a popular success we always come a cropper." This accordingly brings me to the second class of books—those which are published because the publisher, while not liking them himself, thinks they will appeal to that vast mass which is vaguely called "the public." I have already mentioned the first class—the books which are published in order that the young publisher may publish something. The second class is composed of the books which the publisher of all ages believes to be "potential best sellers." As a rule the potential best seller is an actual worst seller, for a reason which I will explain later. At the moment I am bent upon classification.

The third class is composed of those books for the publication of which the author pays. Much criticism has been leveled at the publishers of what are called "authors' books," and a good deal of this criticism is justified. Most of the better firms prefer either to bear all risk or to reject the book. But there are poets and

theorists who have written books and who are eager to have them published. Some of the poets are goodish, and some of the theorists are profound. It is clear that the books which they have written will not have a large sale; but it is also clear that they are almost entitled to publication because of their merit. They are therefore published at the author's expense. Each one of them counts among the fourteen thousand. You may find them in many lists, shining obscurely.

Having been successful over a number of years, the publisher begins to receive automatically the books of certain authors for whom he has published to the common good; and he begins also to receive the books written by friends of his authors. Now the friend of a successful author is a problem for the publisher. Sometimes the friend is a very good writer; sometimes not. But if the friend is a wife or a mistress or a daughter, and the author is very famous or very profitable, the issue is never absolutely clear. Can the publisher, confronted by a mediocre book highly recommended by the affection rather than the judgment of one of his favorite clients, be ruthless? Can he risk losing the works of the successful author? Sometimes he can; but sometimes he cannot. In this predicament, he frequently publishes, against his will. Another class of book is in this way accounted for. A further class may be sufficiently indicated by the term "a sprat to catch a mackerel," and in this I should include not only those

books published in order that the writers of the books may influence the destination of a distinguished manuscript, but also those minor works by the masters which are justified by everything except quality and salability.

A small class consists of the books of persons who are famous in other walks of life. Technical books are upon a different basis, and form a large and worthy class. They may be written to fill a need, and may be published under expert advice. On the other hand, they may be fudged works about which the publisher is misled, either by the author or by the supposed expert to whom the books is submitted. As a rule the publisher will always obtain expert advice if it is available, and in considering the advice tendered to him will allow for jealousies and oppositions in the experts. Sometimes the publisher is himself the expert. More often he is not the expert. Most publishers employ readers to advise them, and some will take the advice of their readers even when they do not agree with it.

The readers, again, are fallible. The first reader may or may not be able to detect a masterpiece; and the number of manuscripts submitted to the established publisher is so great that one or two men (or more) go through everything that comes into the office. Usually these men eliminate only the complete failures, and pass on for more considered judgment everything that resembles a book. They are apt to be enthusiastic about work that falls short of the best. The publisher survey

his second-best work with a calm eye. He may not read it; he may know at sight that it is worthless. But he is human. Perhaps, at this very moment, an old friend whose judgment he values rings him up on the telephone and says: "I say, I hear you've got a book by young Pottlebury. You might look at it yourself, will you! I think there's something *in* that kid!" Well, *is* there? The publisher calls for the report. He turns over the pages of the manuscript. Who knows what is going on in his mind? Not the publisher, certainly! He obeys an inner voice. Sometimes the voice is clear, sometimes inaudible. Sometimes it says "No!" At other times the publisher believes he catches the faintest sign of assent. "All right," he says. And another class of books is reached.

When the publisher has become as experienced as that, his list has grown very capacious. He knows that it can carry some second-rate books (along with the commercial third-raters) without bulging. He has not been cheated into publishing the book. He has thought it worth a risk—in face of this disinterested recommendation. He is too old, and too experienced, to publish a book merely because he has been told that it is good. He has trusted to his *flair*. If he loses, he loses. If he wins, he tries to remain calm. Other publishers, although exclaiming at his luck, will admire him.

When other publishers cease to admire (or to fear, for that is often the same thing), the publisher is dead.

His lists crawl across the columns of the newspapers, full of manufactured goods. The publisher continues to function, but he is dead. This phenomenon is more observable in the United States than in England, but it may be seen in England. Or the publisher genuinely falls ill, and is borne to his grave or into retirement. His business ceases to represent him, and at times becomes a machine for the production of books in large numbers. Such machines are known the world over. They manufacture and circulate so many books that they forget the books before they are out; and they expel (I will not say "publish") a book because they feel it is bound to be published by somebody, and may as well be in their own catalogue as elsewhere. This class of publisher introduces another class of book—the class of book that is published because it is a commercial article. Whenever a firm grows very large indeed it must publish a considerable number of books of this class, for the firm lives upon its turnover, and not upon its publishing brains.

It is here that we come back to the best seller; and the best seller is a class of book which is misunderstood. An experienced friend of mine said recently to me: "If only your books were a little worse, they would be best sellers!" He was candid, but he was mistaken. The cause of very large sales is not badness. Nor is it the case that *any* mixture of sex and religion will have a large sale. A best seller is a book that is perfect

in its own kind. It is written by one whose mentality and emotional preoccupations are those of a large number of persons. A so-called "intellectual" writer may be a best seller in a more restricted class for the same reason. But a popular best seller is a book written by a sincere author whose talent is greater than the common talent, but whose tastes are similar to the popular tastes. Any attempt upon the part of a publisher who lacks a comparable set of tastes to stoop deliberately to what he imagines is the common mind is an act of amateurishness. Many thousands of pounds are wasted annually by publishers who guess wildly at the popular taste. The best seller occurs only when author, publisher, and public are in accord. Just as you cannot make silk purses out of sows' ears, so you cannot make best sellers out of an act of condescension.

Finally we come to the last and largest class of books, and here we cut adrift from the classes of publishers, since all publishers represent varieties of human reaction from experience. The reason why the majority of books see the light is that the publisher of each book believes or has been led to hope that this particular book is a *good* book. He may or may not expect to make money upon it, but if he hopes to make money the hope is not discreditable to him, since the publisher is in business for business purposes. And the publisher frequently publishes a book upon which he knows he will lose money. He publishes that book be-

cause he wants to publish it. He thinks it is a good book, and he believes that what he thinks is good will appeal to other readers. In this, he is generally right. But while he is right, he often regrets his optimism, for the reason that no publisher can fail at times to be eccentric in his opinions. Nor, as I have painfully explained in the last paragraph, can any man determine beforehand what the public will enjoy—or rather, what is the size of the public which will enjoy that book. Lord Northcliffe, after reading *If Winter Comes*, is said to have remarked thoughtfully: "There's something I don't know about popular taste."

These, then, are a few of the reasons why books are published. Not all the reasons, for there were fourteen thousand of them last year, and I cannot imagine what thirteen thousand of those reasons can have been. "Ignorance, madam, pure ignorance," as Doctor Johnson said. No doubt pure ignorance accounted for a good many. Good hearts, optimism, recommendations, opportunities, cash payment, optimism, cowardice in face of somebody very appealing (a publisher once published a book because, he said, an author cried all over his carpet), bad taste, the need for a sixth or a twelfth novel to make an even number, a craze for books upon a particular subject, optimism, the sudden offer of a book which some other house was said to be after, the desire to please a great one, the desire to displease another great one (but a great one this time who is engaged in the pub-

lishing trade), optimism—some one or other of these reasons will account for a large proportion of the books issued each year, or, as the phrase goes, "constantly poured forth by the press." I suppose that about one hundred of the books published each year are good. About one thousand are worth reading. Each one of those books is read by somebody, by two or three people, by a hundred or a thousand people. If the author grumbles at his sales, he must remember that a few more authors like himself would ruin the publisher. If he is a profitable author he will soon cease to be surprised at the pleasant greetings of publishers. Publishers are very simple, innocent people, so far as books are concerned. They often do not know one book from another. But they are optimists, sentimentalists, and experimentalists. No day passes without a publisher making a contract with an author, and fully ninety per cent. of the contracts made by publishers are chancy things. A great many of these contracts reflect credit upon the publisher for his readiness to risk money upon the unknown, in which some instinct causes him to believe strongly. Others, equally mysterious, reflect credit upon his heart, but not upon his head. Others show his genius. Others, again, indicate mere habit. A book is to be published. It is just a book. It might equally well be any other book. The publisher goes on with his work. Defensively, he says: "Well, if I didn't publish it, somebody else would! And besides, I know that Slumpington

was after it. What's good enough for him is good enough for me. And anyway we wanted another biography. And I beat him down on terms . . ."

Fourteen thousand books are published each year. We know that very few of them are good books. But we do not know the little human story behind each title. If we did, we might blame the publishers for some failures in guardianship or in taste, in commercial sense or a perception of the popular need, but we could scarcely hold the view that publishers were heartless persons. For it is out of the fulness of their hearts that publishers flood our tables with fourteen thousand new books per annum. In many cases they do this without prospect of gain.

2

The Care and Feeding of Authors

GUY HOLT

SO MANY private homes now contain authors and so little is known about their habits and requirements that it seems desirable to offer a few practical suggestions for the proper care of these delicate organisms. Although authors have been known from the earliest times, and have been encountered sporadically in all quarters of the globe, they have only recently become really popular as pets. Nowadays people of modest means find it possible to rear at least one of these creatures with results that are often pleasurable and on occasion highly profitable.

In former times little thought and no scientific knowledge was exercised in the nurture of members of the family literati. They grew wild and were given only the casual attention that is accorded the ordinary or household variety of the same genus. But since the commercial value of this species has been recognized and especially now that they are so widely used in the manufacture of popular magazines, the demand for healthy specimens has greatly increased, and scientists have turned their attention to the development of a rational method of furthering their growth and full development. As yet, the literature on the subject is scanty; it is probable that the present treatise is the first attempt

to make a broad general survey of the whole field. The writer unhappily can lay no claim to finality in his observations; they represent the product of twenty years' study and experiment, but this field of research is so new that only tentative conclusions can be drawn from it.

Let it be said at the outset that the present study does not in any way deal with the artificial manufacture of authors. I am aware that in the last two or three decades remarkable progress has been made in this direction, and that a number of really extraordinary imitations have been placed on the market. Indeed I am told that many of the most popular magazines subsist upon them exclusively and that more than a handful of publishers have used them in the preparation of books with highly satisfactory results. Nevertheless—and call this unscientific sentimentalism if you will—I cannot believe that in the long run the synthetic author will prove as serviceable as the natural, or true, author, and I would particularly urge the amateur to have nothing to do with the artificial type.

How to identify the beginning author is a matter which has been the subject of much controversy, but the majority of experts agree that it is impossible to distinguish the author from the non-author during the very early stages of its growth. Such infantile manifestations as colic unduly prolonged indicate nothing. An early preoccupation with pencil and paper is common

to the entire genus rather than to the special group with which we are dealing. The housewife may therefore disregard the need for any special form of treatment during the first period of development.

But between the eighth and the fifteenth year (varying in different specimens) certain unmistakable symptoms develop which should at once be carefully noted. At first there is a slight tendency toward withdrawal when brought into contact with others of its kind. Soon the subject exhibits an equally strong impulse to colour and to exaggerate when recounting simple incidents. This is a phenomenon which the untrained observer will readily confuse with the manifestation familiarly known as lying; but although the two are psychogenetically related there is a very real and practical difference between them. At this time the person in whose charge the subject has been placed will do well to expose it at frequent intervals to a typewriter and an ample supply of stationery. (Early commentators recommend a pen or pencil, and even today it is impossible to state definitely which of these stimuli will be the most satisfactory.) If the subject is a true potential author, it will immediately employ these materials in the manufacture of verses or of brief prose passages usually of a philosophic and melancholy nature. When these activities have been repeated at frequent intervals during a period of three months or so the identification may be regarded as established. The specimen is a true

author and its scientific training should at once be undertaken.

The immediate steps are to provide it with ample leisure and admiration as well as a reasonable degree of privacy. Under these stimuli it will function at increasingly frequent intervals, and it should now progress rapidly toward the second stage, which is known as

The Urge to Publish

Although the author is in many respects a self-sufficient organism, it apparently requires at all stages of its growth what may be roughly described as a psychic consort, technically known as the audience. The audience varies greatly in individual cases, and at first is extremely limited in size. Later on it increases, and it is most important that this increase should take place, for as a rule the successful development of an author is in direct ratio to the size of the audience. Rare cases have been known in which the author has functioned without any audience at all, and not infrequently authors have continued to produce at regular intervals with the assistance of a small audience only. If such an audience be both select and devoted, the audience may attain considerable growth, in which event it cannot be regarded as wholly unsuccessful. In fact, French investigators have given to this phenomenon a specific name: that of *succès d'estime.*

At the beginning of its productive period the author

will usually content itself with the admiration of the person in whose charge it has been placed, to whom is given the biologic title of Host. After a brief time, however, the need for a larger audience becomes evident and at this point the host will do well to enlist the services of a carefully selected group of neighbors. The author need not at once be brought into direct contact with this group. In fact the indirect approach is best both for the author and the Coterie, as the embryonic audience is called. A judiciously casual mention in the subject's presence of how greatly Mrs. M'Neish admired the "Lament for Dead Sailors" will go far in stimulating the author's Ego and thus increasing its verbal secretions. After a month or two of such oblique treatment the author will not shrink when exposed to the most lavish commendation. The subject should now be carefully prepared for the phenomenon of publication. It should be given minute doses of adverse criticism so that it will develop a proper contempt for any who disapprove of it. The venality or the fallibility of critics should be a frequent topic of conversation among those who are in its presence; and it should now be inducted into a familiarity with such concepts as popular taste, the judgment of posterity and the like.

Publication and Its Handling

When all this has been done the host may venture upon a tentative experiment in publication. The imme-

diate objective should be the local newspaper—if the subject and its host live in a small community—or the school publication, or one of the small fraternal magazines, if the host or a member of the host's family belong to a fraternal order. Publication in one of the larger magazines is unwise at this period and private publication in book form should under no circumstances be attempted.

From the eighteenth year until maturity the care of the author is simple. If possible, it should be transplanted to a university where it will undoubtedly become part of a literary group. It should be liberally provided with books from which it will imbibe the raw material for its own subsequent products; and it should be encouraged to develop a Philosophy of Life.

Upon reaching maturity, as the phenomenon of graduation or expulsion from a university is sometimes called, it should be brought back to the home or, preferably, installed in a separate apartment, and immediately placed under the care of a reliable Literary Agent or an Editor or both. Thereafter the host may retire from the scene as rapidly as possible and assume no further obligations save financial ones.

Hints on Early Feeding

Thus far I have restricted myself to the discussion of the general care and training of the beginning author. It is now incumbent upon me to venture upon a far

more complex subject, one which has been the occasion of the most acrimonious disagreement. It will be generally admitted, I am sure, that publishers and editors have carried the science of author-feeding to a more efficient stage of development than has any other class. Nevertheless the methods employed by these savants are not adapted to the requirements of the author in its pupal stage. The diet which the mature author can imbibe with impunity would be fatal to members of the same species during the period of growth. Moreover the indirect methods of feeding which are now so frequently employed, by publishers especially—methods which are known respectively as the Advance Royalty and the Subsidy—are impractical when introduced into the home.

So far as the feeding of the author in its infantile and later early stages is concerned no departure from ordinary procedure is necessary. It is only after publication has occurred that the matter of diet and the accompanying training require serious attention. Since the author, at this period, tends to become physically inactive in preparation for its future sedentary existence, it should be fed liberally with green vegetables, particularly with those which furnish roughage, such as broccoli and asparagus. Now is the time to break it in to the practice of Lunching Out, and now an extra hour of refreshment in the late afternoon should be added to its regimen. This hour is called Tea, after the

beverage which was formerly consumed on such occasions, and it is most important for the author's future development not only that it be trained to go to tea regularly but also how to comport itself.

There are numerous amusing little tricks which the author can be taught to perform and these are best indulged in at tea. Among the most useful of these are Talking Shop, Meeting Literary Editors, Mutual Admiration, and Knocking Publishers. These accomplishments are very simple and may be learned by any author in a few brief lessons. In connection with going to tea the author should be taught When to Go Home. Many authors learn this readily enough, but there are always a few badly-trained specimens whose usefulness is impaired by their inability to depart from a social gathering at the proper time. As a result they frequently remain to dinner and on through the evening, thus disrupting the routine of the home in which the tea has occurred and imperiling their own functional efficiency. Such authors are known as Stayers.

Stayers may be cured by the simple expedient of transporting the scene of the tea to their own quarters. If the company at these teas consists largely of other stayers, the original stayer will be compelled to leave in self-defense, and thus develop a habit which will be useful to it on future occasions.

The diet by this time should be augmented by gradually increasing doses of one of the numerous alcoholic

fluids which are procurable here and there. These fluids frequently take the place of more solid foods; they stimulate the imagination and enhance the ego. Familiarity with them is desirable on other counts as well, for without it any close relationship with editors and publishers is practically impossible.

It will be objected here that alcohol as a beverage is by many regarded as harmful and its use has even been held to be illegal. Although this contention in general is wholly sound, it does not apply to authors. It should always be borne in mind that, biologically speaking, the author is a sport, and its sportiveness should not be curbed.

Feeding the Young Author

Prior to maturity the author should be encouraged to develop a taste for certain specific dishes. It is impossible to give an elaborate list here but a few suggestions may be noted. Among these are Spaghetti à la Louis-Martin, Suprême of Guinea Hen, Calves' Brains à la Yocum, Œufs Rochambeau and Frozen Zabaglione. Female authors should also acquire a predilection for Melba Toast. This is a valuable food for wistful novelists of the male gender as well.

I have spoken before of the desirability of lunching out, but it occurs to me that this topic requires more extended discussion. As a rule lunching out falls into one of three categories, and the well-trained author is

adept in each of them. These categories are (a) Lunching out with Other Authors, (b) Lunching out with Attractive Members of the Opposite Sex, and (c) Lunching out with Useful Persons—i.e., literary editors, agents, magazine editors and book publishers. For lunching with other authors and attractive members of the opposite sex the author needs no preliminary training and in maturity it may even forego these practices altogether. If it has been trained to meet literary editors at teas, its instincts will guide it successfully in lunching with them. Lunching with agents, magazine editors and publishers requires a special technique and the author should be drilled until it is thoroughly proficient.

The menus provided on such occasions vary slightly. The author should take one or more cocktails before embarking on solid food. This or these establishes (or establish) confidence and amiability. After cocktails, oysters, clams, hors d'œuvres or onion soup gratinêe may be taken, although none of these is obligatory. The entrée should be rich but insubstantial and should preferably be accompanied by a vegetable or fruit out of season. A dessert may follow, but the habit of taking desserts is not essential to successful functioning.

A few simple rules for deportment should be followed. When lunching with a literary agent, the author's demeanor should be unassuming. It should not appear to question the wisdom of any of the agent's activities, but should confine itself to a discussion of

such topics as possible markets, terms, rates per word and advance royalties. The agent will usually instruct it in the matter of what the editors want. It is customary to lunch out with only one literary agent during any particular season.

No such restriction applies to lunching out with magazine editors and publishers. An author may lunch out with different members of these classes every day and not impair its efficiency. It is well to train the author to accept all invitations which may come to it from either of these sources, as frequent lunching increases productivity and opens up new avenues of publication. Prior to acceptance or publication the author's demeanor should be similar to that employed when in company with a literary agent. Afterward a change should immediately take place. Otherwise the editor or publisher may acquire a false sense of security.

Lunching with a magazine editor, although a more elaborate ritual than lunching with an agent, is still a comparatively simple matter. The author should at first be eager and grateful for acceptance, as the culmination of this meal is called, but if the lunches be repeated, the author should soon begin to object to the manner in which its product has been cut, the choice of the illustrator and the position which it has been accorded in the magazine. After a period of six months or so it should be taught to bring up the question of a higher rate.

Pre-Publication Conduct

Lunching with publishers is a very complex subject indeed, and an entire book could be written about it. The first lunch usually takes place prior to the signing of the contract. Since the publication of a book is a long-drawn-out affair, numerous luncheons will follow during the pre-publication period, and the author's conduct at each of these occasions should follow a carefully regimented plan. Prior to publication the menu should be simple: at the first meeting a salad, a small portion of cheese and one glass of wine—no more—should be taken. The author's conduct should be studiously naïve. It (the author) should listen carefully to what is said to it and even on occasion "register"—to borrow a term from an allied science—respect. When the publisher says—as he may, "When the book becomes a best-seller——" the author should assume an expression of delighted humility but say nothing. When the publisher says—as he will, "Of course we cannot expect a large market for your book," the expression should remain the same. Little more instruction is necessary for the successful carrying out of the first luncheon.

After the signing of the contract the author should be taught to inject a note of mild discontent into each succeeding encounter with its publisher. This discontentment should be directed toward the jacket design,

the binding, the typography of the dummy, and the paper, as well as the catalogue description, but at no time during this period should it assume an active form, and a judicious mixture of admiration and gratitude for ALL THAT YOU ARE GOING TO DO FOR ME should leaven its tentative objections. Meantime the menu may grow more elaborate. Pheasant may be ordered occasionally, and the cheese may take an exotic form. The luncheon can now conclude with one of the more fanciful liqueurs.

Post-Publication Suggestions

On the day of publication no note of acrimony should mar the concord between author and publisher. A slightly disparaging reference to the advance sale is permitted and a simple inquiry into advertising plans may be entered upon, but even this would be better deferred until a later occasion. Immediately after publication, however, the entire tone of the relationship between the two should be altered. The author should now be taught to enter upon a campaign of destructive criticism. It should analyze disapprovingly the advertising, and comment upon its inadequacy. It should reprove the publisher for every unfavorable review that has appeared and give evidence of indignation at the publisher's failure to secure prompter and more favorable attention in the papers. It should cite the case of a friend who has visited twelve leading bookstores in

which the book was not displayed. The menu should be elaborate but consumed with an air of mild distaste.

At a later meeting the question why the book was not selected by one of the book clubs may furnish the basis for conversation, former criticisms should be repeated in more emphatic terms and the experiences of additional friends should be cited. If the author has been given a good grounding in the rudiments of post-publication conduct, it will not require detailed instruction upon its subsequent behavior. "When in doubt discuss advertising" is a good rule which covers a multitude of luncheons.

From now on the well-trained author should be trusted to conduct its own affairs successfully.

There remains for me only the task of stating one simple, inviolable rule. Three weeks after the rendering of the first royalty report the author should be seen lunching amiably with another publisher.

3

Why Authors Leave Home

DALE WARREN

TO make more money is the obvious answer. At least that is what nine out of ten disinterested persons would tell you if you should ask them. Now that authorship has grown from a comparatively unlucrative profession into a business which pays not only well but in many cases promptly, the man in the street has come to believe that the monetary aspect of this particular form of commercial enterprise looms as large in the writer's mind as it does in that of the broker, the manufacturer or the automobile salesman. In a great many cases, I venture to say, this outside view is correct, but in a great many more I am certain that it is not—and it is the purpose of this article to discuss the various factors which apparently enable so many authors to jump about from publisher to publisher with the rapidity and ease of grasshoppers.

Without entering into an intricate discussion of contracts and royalties, it is safe to assume that every author wants to do as well as possible for himself financially, and that, provided he is not legally obligated to one publisher, he will always consider what appears to be a better offer from another. If this offer is not forthcoming, he will frequently take matters into his

own hands and when his contract expires will take his new book to one who he believes can handle it better. It is the usual custom for a publisher to take a first book on the assurance that he will be given the first opportunity to consider the author's next one or two, often on the same terms. From the publisher's point of view this insures him against establishing a new author in the public mind, only to have the author transfer his affiliations immediately after his début has been made. So grateful is the young author at finding a publisher that he is generally only too glad to make this concession.

In the happy days gone by there was something like a "gentleman's agreement" which operated unofficially to discourage one publisher from making an offer to an author on another's list; but like the bicycle, the Sunday baseball ban, and the sixpiece bathing suit, it seems to have been discarded in the march of events. The ethics of publishing has so far changed that it is no longer regarded as an unpardonable sin for a house to keep its eyes open and approach without fear or trepidation what was once considered another's "property." Authors, today, apparently enjoy a twelve months open season.

A friend of mine recently had a first novel published through a reputable and well-established house. The book received an unusually good press, was enthusiastically praised by readers and, although its sales never

reached any very spectacular figure, it was highly successful. Within three months of its publication, the author had been approached directly by four other publishers. A fifth wrote her as follows:

"Dear Mrs. ——: May I present my respects to the author of ———, one of the finest novels which I have read in some time? I am just starting out on a motor trip, and as it is to bring me into your vicinity I should be very happy to call and have the pleasure of meeting you."

To which the lady sent the following reply:

"My dear Mr. ——: I have heard from my friend, ———, that you are a very charming gentleman, and it would give me great pleasure to have you stop in for tea in the course of your trip. In case you are anxious to talk business with me, I feel that I must tell you in advance that I am perfectly satisfied with my present publisher and do not contemplate making any change."

A few days afterwards she received a letter telling her that the pressure of work had caused the publisher to change his plans and that the proposed automobile trip had been abandoned.

Publishing history reveals an interesting array of facts: it shows that many authors have stayed with their original publishers throughout their literary careers; it shows also that many have changed several times, sometimes with good, sometimes with bad, re-

sults; it shows that not infrequently do authors repent of their excursions and come home like the prodigal son. If some authors are justified in changing, a great many are not, as they are only too quick to discover for themselves. Led on by flattering offers or by the success of another writer's book (notwithstanding the fact that it may bear no resemblance to their own) they quickly jump from what they think to be the frying pan into what they find to be the fire, and are surprised that their sales do not go up immediately. Only by experimenting with more than one publisher do they learn that in the long run it is the book which determines its own success.

To be specific, authors' grievances hinge more times than not upon the delicate question of advertising. "My publishers evidently don't want to sell my book because they have stopped advertising it" is a refrain all too familiar. It is made, however, by those who do not realize that advertising is as well a reflection of past sales as it is a gamble on sales in the future. A discouraged author who takes this point of view has seldom reason to be encouraged after he has changed his publisher. Now and then you come across an author who offers to pay for additional advertising out of his own pocket, but, if his publisher permits this arrangement, experience has shown that it is the advertising medium that profits.

In a great many cases it is the publisher and not the

author who brings about the change, even though the author does not spread this information among his or her friends. Although special cases are legion, broadly speaking it is because the quality of the author's product, in the eyes of the publisher, is declining, or at least failing to improve. In other words the publisher has lost confidence in his author, and, when this is the case, no amount of half-hearted enthusiasm is of value. If a publisher has been carrying an author at a negligible profit, or even at a loss, for the period of two or three books, and is disappointed in a new manuscript when submitted, then it is inevitable that he should decline it. Bitter, however, is the publisher's lot, if the author whom he has nursed in infancy finally comes through with a best seller on someone else's list. Still more bitter if his own bad judgment is to blame! What authors may not always realize is that a publisher has his entire list to consider, and that all refusals to publish do not necessarily mean that the author has turned out an inferior piece of work. It may be that the list is already overcrowded with fiction, that the publisher may have recently published or accepted from another writer a book on the same subject, or that he may not feel that the new manuscript, despite its excellent quality, is one to which he can do justice. In the latter case he may return it with a complimentary letter, stating that in his opinion some other house is better equipped to handle it.

The question of "advances" is something that the old-time publisher did not have to face. In more leisurely times authors were content to wait until their royalty checks came in due course.

With most publishers the royalty scale is fairly uniform, and is as high as the traffic will bear, but the manner in which payments are made has undergone revolutionary changes in the past few years. For an author to receive something down on the date of publication did not, when first introduced, seem like a radical departure. If this was possible, argued the author, then why could this not be advanced to the date the manuscript was delivered? Not content with this, authors began asking greater concessions and publishers allowing them, so that today it is not unheard of for an author to receive an advance before his book is finished, or even begun.

How does it work? Personally I feel that it is becoming a "hold-up" game from which little good can come. Although justified in certain cases, such as a piece of work which is an unmistakable contribution to art or a non-fiction volume which causes a substantial outlay of both time and money, it introduces a bargaining element from which the publishing business has been comparatively free. A young and promising author is about to give a certain publisher his book on terms that are mutually satisfactory. A second publisher wants the book but does not feel that he can

pay a higher royalty, so his inducement takes the form of the offer of an advance. If one publisher can give an advance, why not another, reasons the author? He, therefore, puts this proposition up to the first publisher who has two courses open: one, to pay the advance; two, to lose the book, and probably the author for good. If a third has wind of the situation he may step in with the promise of a larger advance, and the affair becomes more complicated. Some authors whom I have known have taken matters into their own hands to the extent that they have solicited advances before their books were finished and have in some cases when submitting a manuscript refused to consider terms that did not take this form.

A new publishing house is confronted first and foremost with the difficulty of building up a list, and, as it wants to include some well-known names, must be more generous in its offers than a long-established house. Also it frequently has more ready money at its immediate disposal wherewith to tempt an author, than an older publisher whose capital is already tied up in plant and property. An advance to it represents an added inducement which a more conservative organization is reluctant to extend.

The financial or monetary consideration is certainly not the only one which causes authors to transfer their publishing alliances. It is not unheard of for a publisher to go out of business, to amalgamate with another

firm, or to drift into specialization. In such an event a change becomes almost automatic. Many publishers who own magazines find that the magazines are excellent feeders, and in purchasing articles frequently buy book rights as well. Consequently a new name may be added temporarily to the publication list even though the author is identified with another publisher. Writers in the non-fiction field are frequently invited to contribute to a series which some other publisher is issuing and an arrangement is often made that will be satisfactory to both publishers. Often if a publisher works out a plan for a special book for which he feels there is a need he acts freely in the matter of going to the man or woman best qualified to write such a book and not infrequently comes to terms.

Prize contests are also something with which the former generation of publishers was not forced to cope. Take the case of an author who has been writing for several years without making any considerable impression. He enters a competition sponsored by another publisher, wins first prize and is immediately put on the map. It is logical, therefore, that his next book shall go to the publisher whom he considers responsible for this success. In the group of manuscripts which do not win the prize there are frequently entries by established authors, and certain of the best are accepted for publication even though the author may have connections elsewhere.

Prolific novelists have sometimes found it advisable to alternate their books between two publishers, feeling that no one publisher can do justice to a rapid succession of novels from the pen of the same author, and sometimes a writer will adopt a pseudonym, select a second publisher and develop a dual literary personality. The activity of authors' agents likewise is a large factor in the continual redistribution of authors. One author will tell you: "I owe my success to my agent's placing my work with the publisher best equipped to handle it," whereas you will hear from another that: "My sales have fallen off steadily since I changed publishers on the advice of an over-ambitious agent."

As the majority of American publishers send representatives abroad only once a year no very personal relationship can be maintained with English or foreign authors, and, therefore, changes are frequent, particularly as negotiations are generally carried on with English and continental publishers and agents, rather than with the authors themselves. Then, too, the majority of foreign books are imported in sheets and are not set up in this country.

The personal relationship between author and publisher has very far-reaching effects. This often makes itself felt when an executive of one publishing house leaves and goes to another, and certain authors follow in his train. The same is true when two or three younger members of a firm go in for themselves and are fol-

lowed by authors whom they have served faithfully and effectively. The same loyal band will also often cause an author to turn a deaf ear to the most flattering of outside offers.

The theory that authors are of a thin-skinned race and must be handled with kid gloves has been pretty well exploded, although cases of pique and annoyance have time and again been responsible for authors deserting their publishers when only unimportant issues were at stake. As the business of writing and the business of publishing become more closely integrated, this frequently maligned relationship finds itself ever upon a firmer foundation.

Certainly more than one author has been made by sticking close to one house and by acting upon the sound editorial advice which any author has a right to expect from his or her publisher. If a publisher, on the other hand, wants to keep his authors, it goes without saying that he must not only win but continue to hold their confidence.

4

The Making of a Book

JOSEPH ANTHONY

I. EDITORIAL

FIRST, you've got to catch your writer,
Armed with flask and Dunhill lighter,
You search the literary byways—
The tea rooms, gin mills and the highways.

You'll recognize your genius by
The curly hair and batik tie,
The Stetson, and the languid airs
That his business agent wears.

Before he knows his pocket's ripped,
You separate him from his script,
You take it home, and then you dry it,
. . . The chances are it's not a riot.

II. MANUFACTURING

IF you aren't an expert, you'll sure make a mess
Of sending your promising novel to press.
For example, a difficult fashion that rages
Is one of refraining from cutting the pages.
By a patented process the printing we slip
Right into those pages with never a rip.

To the proof-reader now we must hurry a sample,
And the problems to worry that fellow are ample.
The proof-reader puts on his heaviest specs,
And when one and one threaten to add up to sex,
At appropriate points in the simmering plots,
He carefully sprinkles a rowful of dots.

III. ADVERTISING

LADELLING adjectives out of his Waterman
The blurbster sure is a curious sort o' man.
"Gripping, entrancing, enthralling," he writes,
"It puts in the shade the Arabian Nights."

He scribbles and scribbles as though there were gin in him,
And shouts to the office: "Hey, give me a synonym!"
But I've heard him demanding, when weary and drowsy:
"Hey, somebody tell me the plural for lousy!"

IV. SALES

YOU send your salesman on the road
With dummies, catalogues, and such.
His job is pressing home the goad,
But he doesn't do it very much.

Poor fellow, he works hard all day,
And sometimes all the night,
And has to hear the buyer say,
"Who told that jackass he could write?"

5

Standard Book Contract

UNANIMOUSLY ADOPTED—BY ITS AUTHOR, BOB DAVIS

As Submitted by Him to the Members of the National Association of Book Publishers at Their Eighth Annual Meeting in New York on January 17, 1928.

WHEREAS, the Author has writ a book that the Publisher craves.

Now, therefore, the following agreements are in full force and effect:

PRELIMINARY PAYMENT

1. Upon the signing of this contract the Publisher is to pay $5,000 cash and send the Author home in a taxicab.

PUBLICATION

2. The book shall be put on sale on every bookstand in all English-speaking countries including the United States within sixty days from the date of publication.

ROYALTIES

3. Six months following the issuance of the book the Author, assisted by his wife and mother, shall submit an estimate of the probable total sales up to that

date. Upon this estimate the Publisher shall pay the royalties due.

(a) If the writer of the book be of the feminine gender this estimate can be based upon the Author's conclusions alone, wholly apart from outside interference.

(b) These estimates when presented by Joint Authors shall be doubled.

FUTURE WORKS

4. The Publisher agrees to accept on a sliding upward scale of royalties the next three novels of the Author, and furthermore agrees to protect said Author during the term of this contract by life and accident insurance.

RIGHT OF CANCELLATION

5. The Author reserves the right upon thirty days' notice to cancel this contract and deal through any other publisher with whom he chooses to be on speaking terms.

(a) In the event that dispute arises between the parties hereto the Author binds himself to disregard the fact of his authorship and to consider the issue without prejudice and purely upon its merits;

(b) Reserving the right at all times to bear arms.

PUBLICITY

6. The Publisher agrees to expend a sum of money of not less than $10,000 per annum in the circulation of biographical data touching on and appertaining to the Author and his social connections with a view to making his name a household word.

ACCOUNTING

7. Eleven books shall count as twelve in the distribution statement and as thirteen in the royalty returns. *Signed, sealed and delivered in presence of:*

_____ His [$]* Mark

Author

_____ [Seal]

Publisher

*Date*_____*19*____

* *Publisher's Note:* It is understood that it is of the essence of the foregoing contract that the Author shall have made his mark, inasmuch, as is well known, it is contrary to public policy for any publisher to enter into any contract with any author who has not yet made his mark. It is therefore further understood that if it can at any time hereafter be proved to the satisfaction of the Author that he has yet to make his mark, then the provisions of the contract now entered into between him and the Publisher shall be null and void and of no effect whatsoever, anything stated, expressed, or implied therein to the contrary notwithstanding.

6

A New Survey of the Best Seller

An Analysis and An Interpretation Based on Confidential Information

PROFESSOR WALTER B. PITKIN

of the School of Journalism, Columbia University and Author of *The Twilight of the American Mind*

I

THE following study of best sellers is the first one to be founded upon confidential information from publishers, field salesmen, and bookdealers. Not all the material we shall report is confidential. Much is common knowledge to the trade. Some of the conclusions might have been reached by anybody who has cared enough to dig for weeks through statistics. But the most significant information back of our findings cannot be published in detail nor with dates and names, as it was given in strict confidence. This necessarily reduces the value of the whole study. But in the main, something has been gained, And I wish here to thank especially the following publishers for having broken all their office rules and traditions by giving me figures and other facts: D. Appleton & Company, A. & C. Boni, The Century Company, Doubleday, Doran &

Company, E. P. Dutton & Company, Funk & Wagnalls, Harcourt, Brace & Company, Alfred A. Knopf, Little, Brown & Company, The Macmillan Company, Charles Scribner's Sons, Simon & Schuster and Frederick A. Stokes Company.

Set the typical American publishers of trade books alongside the automobile manufacturers, the soap makers, the cosmetic trade, the cloak and suit crowd, and the tobacconists. You find them all small-scale producers as yet untouched by the science of large-scale organization and highly scientific techniques. This is no reproach, of course; on the contrary, it is a personal compliment. In the broad sense they are art dealers. As buyers, they deal with a handful of intense individuals. As sellers they appeal to the esthetic, moral and philosophical tastes of a relatively small fraction of the public. For every man who craves a novel there are a thousand who crave cigarettes. Then, too, even the frothiest novel lasts somewhat longer than a cigarette. So the volume of business in books cannot approach that in most other major lines.

Now, small-scale production means that the producer cannot afford to spend millions in research, as the American Telephone & Telegraph Company does. And the character of the commodity further cramps the investigator's style. The content of a book, when measured in terms of its consumer appeal, is at least a mil-

lion-fold more complex and subtle than the content of a cigarette or the design of an automobile. So, if it costs a million dollars to ascertain by experiment the best blend of a cigarette or the most popular design of a cheap auto, it may cost fifty millions to find out just what are the ingredients of a best seller. And who ever heard of a publisher having any such preposterous sum?

Unfortunately the expression "best seller" lacks precision. It may apply to a book which has sold a quarter million copies over a period of twenty years quite as well as to one which has sold the same number in six weeks. It may apply to a subscription book or a trade book, to a juvenile or to an adult work, to a text-book or to the frothiest fiction, to a new book or a reprint, to a costly book or to a cheap book. Were we to consider all of these varieties at once, our results would be muddled indeed.

We shall progress fastest if we impose a double restriction on the term. In the first place, let us consider only trade books, and in the second place let us consider only those books which sell in large volume over at least some brief period—say two years or less. From the point of view of the publisher and dealer, we shall thus be concentrating on the practical problem of greatest interest.

It may be needless to stress here the difference between best sellers among trade editions and best sellers

in other categories such as the Little Blue Books of Haldeman-Julius or the Grosset and Dunlap reprints. But I am sure some people in the publishing business do not fully appreciate the large variety of factors at work to make the buyers' preferences in such different markets diverge.

It cannot be denied that very cheap books are always bought to be read, whereas many books costing two dollars or more are bought for the parlor table, or as gifts, or to glance at in order to pick up a phrase or two. Then, too, there is the heavy sale of vogue books to people who feel under social compulsion to read all such, in order to keep up a brave show at dinners. We lack statistics to show how vast this market is, but nobody doubts its considerable size.

An unknown number of other influences further differentiates between the sales of very cheap and middle-priced books. For instance, the Little Blue Books on religion and atheism sell steadily and well. But trade editions do not—at least relatively. Is it not highly probable that the five and ten cent books, just because of their price, are available to thousands of people who lack superior education and hence are interested in subjects which the well educated studied and, in the main, settled for themselves during high school and college years? Furthermore, is it not also probable that cheap books on atheism sell well partly as a result of no competition from other classes of books?

Reasons like these compel us to limit our inquiry as indicated.

THE TWO GROUPS OF PROBLEMS ABOUT BEST SELLERS

We face two large groups of problems. First, we must solve those which have to do with the simple events in the career of a best seller. At what time of year was it published? How many days, weeks, months or years elapsed between its date of publication and its attaining the high ranks? How long did it continue as a best seller? What happened to its sales after it dropped off the best seller lists? Did it ever come back? What other books happened to be selling at peak while it was a best seller? How large were its sales, as compared to other best sellers? And so on.

All these could be fully answered, were publishers to get together in an effort to ascertain the truth. Records now isolated and secret could be consolidated, and then all would be apparent. At present, only a partial answer to most of the questions can be made.

Then there is the second group of problems which raise enormous difficulties. These all have to do with the causes and effects of a best seller. What effect does the season have upon the success of a book? How does the weather, apart from seasons, influence it? How do important current events help or hinder it? What part does controversy about the book play? How important is the title in aiding or thwarting sales? How much

does literary quality have to do with success or failure? What part do reader organizations such as women's clubs, book buyers' clubs, and the like play? How effective is advertising, as compared with word-of-mouth recommendations? Is there such a thing as a cycle of fashion in popular reading which favors certain types of books at one time and hampers all others?

Everybody in the book trade knows that most of these questions are still unanswerable; and some publishers think they can never be answered. Truth is, some cannot be answered, but others can, if we wish to spend the requisite time and money on the task. Whether such an effort will repay the seeker cannot be predicted; this is probably why publishers have never attacked the problem in a thoroughgoing scientific manner. All research is a pure gamble. You seek the unknown, and you cannot know what you are getting until you have found it.

While I have brought together much material bearing on this second group of problems, I shall not submit it yet. Much analysis and considerable more study must be carried on, to make the results reliable. But this is not the case with the first group. Here a beginning of positive and provable fact can be made.

THE CAREERS OF BEST SELLERS

First and easiest, of course, is the actual career of a best seller. This is pure history. All we need here is the

authentic record from the publisher, with some supporting collateral evidence from book dealers. Before I began this study, even such a history was impossible because there were no published statistics which meant anything. And now only a small part of the story can be told. Weekly or monthly sales records are the only basis for it, and few publishers have been willing to disclose these—though why, I cannot guess. It makes not the slightest difference to any competitor. And the expense of such records is petty.

Best seller lists have been the only substitute for the absolute facts. And how far they come from reflecting the realities may be demonstrated very simply in a case like that of the *Boston Cooking School Book*. Contrast its position on best seller lists with its actual sales, and what do you find? On the lists you find it zigzagging up and down like a Coney Island Roller Coaster car. Its swoops are fearful to behold. Thus, toward the end of 1926, for example, it drops, drops, and drops toward the bottom of the best seller list and finally disappears through the bottom into some dark oblivion.

Has something dreadful happened? Not at all! For the sales records themselves show that the grand old stand-by of the housewife and biscuit-conquering bride was selling during all those months of oblivion exactly as well as when it was on the best seller list—or almost as well. Now, this happened to the book nine times in its career. Not once did its low rank on the best seller

list coincide with a serious slump in sales. What then had occurred?

Simple enough! The best seller list is purely relative. It must have been invented by Dr. Einstein, and it behaves as queerly as do his space and time. When the *Boston Cooking School Book* drops from 7th to 13th position, as it did between October and December, 1923, it does not drop absolutely at all. But other books have vastly increased their sales. Hence relative positions change all along the line. Not the least annoying feature of this relativity of the best seller lists is the frequent intrusion of books which get on the lists solely because the general market is very dull, and they happen to outsell all others at the moment.

Suppose, for argument's sake, we assume that in fairly good markets the books near the head of the list sell around 1,000 copies daily during the few weeks of peak sales. This means that a book which sells only 200 copies a day will not appear anywhere in the list. But what if the whole market level drops sharply? It may then happen that the best selling books will be moving at the rate of perhaps only 400 copies per day, while some other book may be holding around the 200 rate. Now the latter can easily crash the gate and find a seat among the mighty. Not because of merit, but simply through either the lack of merit in its rivals or else as a result of book buyers' apathy.

Now I maintain that anybody who would analyze

the content of best sellers with the hope of discovering their "human interest" and appeals must eliminate many a volume on the list for this reason alone. Paradoxical as it sounds, it is true that momentary conditions may make a best seller out of a book which appeals to very few people.

We can partly correct the error of the relativity of best sellers by taking as the basis of best seller ratings the *frequency of position*. The simplest method of expressing this frequency would be in terms of the sum of the monthly ranks of the book. Thus, if the book appeared only once on the best seller lists, and then stood fifth on the monthly list, its rating would be *1 r*. And *r* would be the relative value of the fifth position in the scale of best sellers. If we selected arbitrarily the 10 highest sales for the best seller list, then we might represent the highest rating by 10 and the lowest by 1. In the case we have imagined, the book's final rank would be 5.

Now suppose another book which also rose to fifth place and held it intermittently for seven months. Its score would be 35. A book which rose to first place and stayed there three months, then dropping to fourth place for nine months, to ninth place for eleven more months, and then out, would have a score of 3 x 10 plus 6 x 9 plus 2 x 11, or 106. And so on.

Based on this method of rating best sellers, therefore,

we find the following sample ratings of these books, which have held high rank in best seller lists:

1.	*The Life of Christ*	212
2.	*Story of Philosophy*	140
3.	*So Big*	98
4.	*Bridge of San Luis Rey*	90
5.	*If Winter Comes*	80
6.	*Sorrell and Son*	48

How unsatisfactory even this method of rating is appears from a study of the confidential figures of the sales of these six books. I am not at liberty to publish these. But here is the revised rank in terms of net sales of the trade editions.

1. *Sorrell and Son.*
2. *If Winter Comes.*
3. *So Big.*
4. *Life of Christ.*
5. *Bridge of San Luis Rey.*
6. *Story of Philosophy.*

This is almost the reverse of the order in the best seller list. *Sorrell and Son* gets the lowest score in terms of frequency of position on the best seller list, but actually sold more extensively than any of the other five. *If Winter Comes* ranks fifth in the first method of rating, but it stands a close second to *Sorrell and Son* in terms of absolute sales.

This can mean only one thing: there is no direct

and simple correlation between position on the best seller lists and volume of sales. A best seller, then, is merely a best seller. The course which a book pursues, however, during its presence on best seller lists may have some significance in spite of this fact.

It is a pity that published data cannot make possible a rating in terms of the actual number of readers and re-readers. No publisher, no book dealer, and no librarian could assemble such data, of course; and therein lies the root of all evil for the scientific investigator who would analyze the causes and effects of book sales.

THE AVERAGE BEST SELLER

In considering the career of the average best seller, we here study the type of best seller which, according to published lists, has most frequently appeared on these lists during the past decade. We shall later show the three groups into which all best sellers naturally fall.

THE SPAN OF LIFE

The six months' duration of life of average best sellers may be interpreted in two ways. Some will declare that this indicates their low intrinsic value, their fly-by-night quality, and the power of intensive sales drives supported by vogue. Others will maintain that it proves the hair-trigger action of American book buyers. I side with the second opinion, though in a qualified manner. The first opinion is demonstrably wrong, for all qualities

of books *except the utterly highbrow and the purely humorous* regularly crash the gate into all three kingdoms of best sellerdom. Trash and pure gold are both found here.

The brief period of peak sales indicates, first, that there is a huge class of readers in America who have money to buy books as soon as they want them; and secondly, that information about books is so highly organized here that most of this class learns about them speedily. The potential market is reached much faster here than in Europe, where there are fewer well-to-do readers and very feeble information service about new books.

PERIOD BETWEEN PUBLICATION DATE AND PEAK SALES

This opinion is supported by the further fact that the average lapse between first appearance of a book and attaining best seller rank is only 60 days! Is it not obvious that such a velocity must depend upon some remarkable efficiency of advance promotion? It would be physically impossible for readers to build up such large sales simply by telling their friends how much they liked the book. We know that, once a book has been tried out by a sizable group, the continuance of its sales depends almost wholly upon word-of-mouth recommendations. But we can be almost equally sure that advance sales and early post-publication sales could not rise to best seller dimensions by this method alone.

The reader's delay in reading the book, the casualness of his recommendations of it to friends, their delay in getting it after they have learned about it, and the repetition of this cycle of good rumor would rarely combine in the right way to send sales up to the thousand-a-day level.

In the few cases where we can prove that a book has sold by word-of-mouth alone, the progress upward has always been astonishingly slow, though equally sure. The classical instance here, of course, is Somerset Maugham's *Of Human Bondage;* after a brief and inglorious first sale, it disappeared from the advertising columns for several years, then, to the amazement of everybody, began to sell steadily and went on doing so for years, unsupported by publicity.

MOST BEST SELLERS ARE BY AUTHORS ALREADY WELL KNOWN

The best possible advance promotion is the high repute of the author. A ready market will await his new works. And the real test of the latter will come after the first rush of sales. Good will makes the first market, consumer satisfaction makes the second one.

Next in value to the author's repute comes the approval of experts and critics whom certain reader groups have come to accept as their guides. I have found a few instances in which the public statements of newspaper columnists and distinguished book critics have

substantially aided early sales. But there is no evidence to show that they influence later sales. But this raises problems into which we cannot go just now. Let us inspect the records of careers further.

THE AUTHOR OF A BEST SELLER ALMOST NEVER REPEATS HIS FIRST SUCCESS

Rare indeed is the author who, having once attained the best seller list, writes another book whose success equals that of his original best seller. This does not mean that his later books do not sell well. All that it means is that their sales almost never equal those of his first big hit. Here is an illustration, names omitted by request.

One of the best authors began his career in this high domain with an excellent novel whose trade edition sales exceeded 300,000 in two years. His next book, which critics deemed fully as good in every respect as the first, did not quite cross the 250,000 mark. His third book was regarded by critics once more as fully equal to if not superior to either of the earlier two; but it sold fewer than 200,000. Another author whose first great success came close to the 500,000 mark could not rise to 150,000 on his next try.

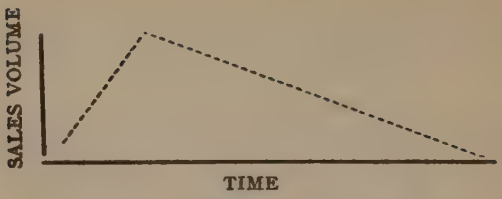
Nor does this tell the whole story. While a few authors may get on best seller lists twice, those who do so three times are but a tiny fraction of those who succeed twice. Yet the initial sales of books after an

author's first best seller are likely to run so high that the publisher is deceived into hoping for another knock-out.

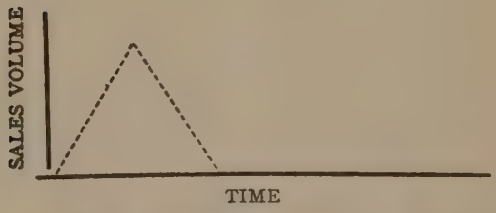
I recall one amusing experience that illustrates this. I chanced to visit a shrewd publisher on the very day when he was preparing to release a novel by a new author. He told me, with some caution, that he felt the book might sell 25,000 copies, if not 30,000; and, with luck, it would go to 50,000. Within ninety days, it had sold almost 200,000. Years passed. Again I was talking with him shortly before the same author's third book was ready. After reading the manuscript and weighing the influence of the writer's immense prestige, the publisher predicted with high assurance that the new book could not fail to sell more than 400,000 copies. The first thirty days of advance selling seem to justify this prophecy, for in that brief time almost 100,000 copies were sold. Nevertheless, the subsequent sales failed to bring the total quite up to 225,000.

II

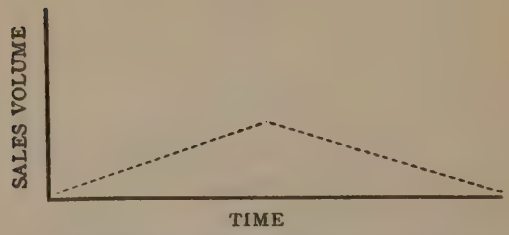
Analysis of records quickly brought out the fact that best sellers fall, more or less neatly, into three groups when classified according to the duration of their success and their position at or near the peak of popularity. We may schematize the three groups in the form of graphs, as follows:



1. The easy-come-slow-go class, whose careers run about like this.



2. The easy-come-easy-go class, whose careers run thus.



3. The slow-come-slow-go class, whose careers take on this pattern.

Before we discuss these three varieties, let me say one thing about a fourth. As far as our cases reveal the truth, we can find not the slightest evidence of the existence of any best seller whose career shows a very slow rise to popularity followed by an abrupt loss of favor. I take this to indicate that a book which wins readers slowly must do so on its intrinsic merits, not on publicity nor on the authority of some Big Name. I also construe it as meaning that a book which thus establishes itself is thereby assured of continuing to win readers, even though not in immense numbers. So a publisher who is lucky enough to possess such a book can regard it almost as a Government bond. While it will never be a best seller, it will in the long run outsell many a best seller of the fly-by-night kind.

Now for the three groups. We first observe that *the vast majority of best sellers fall into the first two. Probably not more than two or three out of every hundred rise to popularity slowly and lose out slowly.*

We next observe that *the greatest class of best sellers of undeniably high merit falls within the first group. And no superior book seems to fall in the second group. But a few fall in the third.*

I. THE EASY-COME-SLOW-GO BEST SELLER

Here is what we find specifically in this group:

1. Twenty-two of the most important best sellers of the past decade show careers after publication date.

(The general average is reduced somewhat by the second group of best sellers.)

2. They reach the best seller list, on the average, in slightly more than 60 days of this broad pattern.

3. They attain peak sales some time within 30 days after entering the list. (Weekly sales records are the basis here.)

4. They remain at high-level sales, on the average, for somewhat less than 90 days. (High level is not to be identified with peak, of course. It is rather a stretch of sales running conspicuously higher than any preceding or succeeding period.)

5. The average period between first and last appearance on best seller lists is 21 months.

6. The average net sales of the trade editions of the seventeen books whose detailed records were made accessible for analysis here were 238,900 copies. (No reprints, cheap editions, nor remnant stocks are included in this count.) Various facts about other best sellers about which confidential information is not available suggest strongly that they fall considerably below this average. In other words, books which have achieved unusual success predominate in this list of seventeen cases. Books which have barely attained best sellerdom do not appear in it. It would not be surprising if a true average of all best sellers in this group were to run as low as 175,000.

7. Of the twenty-two books of outstanding impor-

tance which fall in this group, seven are *popularized information.* Under this head I include subjects as far apart as etiquette and psychology. These seven, of course, are all non-fiction and non-biographical. Of *biographies and autobiographies* we find six. The other nine are *fiction.* Of the nine only one was essentially *humor.*

8. The above ratios do not represent the relative position of fiction among *all* best sellers. But they do represent (and, I believe, for the first time) its rank among the greatest of best sellers. Among the 22 books of outstanding quality whose trade edition sales average close to a quarter-million, we find only 9 works of fiction. Rare indeed is the novel which can sustain for long sales of such magnitude.

If we extend the survey beyond the 22 outstanding books of this first group and inspect the careers on the basis of *incomplete* evidence, fiction appears to retain the majority position by a very slight margin.

If we do the reverse of this and narrow the list to the books of very large sales volumes and very long selling periods, the opposite trend appears. That is, fiction loses out markedly. About three non-fiction books for each fiction volume occur here.

II. THE EASY-COME-EASY-GO BEST SELLER

Now for the second group, the books which come up quickly and drop out as fast. As I said a moment

ago, the confidential information about them is less extensive and probably less reliable than about the first group. Nevertheless there are several conspicuous facts.

1. Of the forty-seven books in this group on which more or less authentic information is at hand, the average period between publication date and appearance on best seller lists is around 50 days.

2. The average time they remain on the best seller list is 6 months, or only 28.5% as long as the books in the first group. This fact alone demonstrates that we have to do here with a distinct species of literary wares. Such a huge difference cannot be meaningless.

3. The average time of high-level sales for this group cannot be ascertained with much accuracy, as publishers have held back details on most of them. But the cases inspected, if assumed to be fair samples, indicate that heavy selling does not run more than 60 days and may prove as short as 30.

4. Peak sales are very brief, but show large individual differences ranging between one week and four. In general most of the available sales graphs reveal very steep rises and declines.

5. Of the forty-seven books here, thirty were written by fairly well-known authors.

6. Of these thirty, twelve were best sellers while some other books by the same authors also were best sellers at the same time.

7. Of the forty-seven books in this group, *only five were non-fiction.* Here again we see a significant contrast to the first group. It adds to our proof that fiction is, by its nature, more transient than non-fiction.

8. In this same group we find at least six (and possibly ten) books whose essential appeal was based on current events which had attracted attention. It is to be supposed that the quick disappearance of the news had some influence upon the sale of the books. The fiction books based on news died out much faster than did the non-fiction books that were similarly based.

Now for the third group, the books which build sales slowly, persist a long time in book readers' esteem, and pass from the best seller lists only after many, many months or years. Our information here is excellent as far as it goes, for most publishers are glad enough to tell all about such rare successes. But, as I said, there are few books in this class; hence our generalizations apply narrowly. What we can say about specific cases will prove more enlightening. Of these there are only seven.

1. The period between publication and attaining best seller rank here is often preposterously long. In one case it was just over two years. In another it was eight months. So too with the period of high-level sales. Two books stand forth as literary century plants, running on today nearly as well as they were years ago; while several others come close to this record.

2. All seven books in this category fall into some one of three classes:

A,—religious (fiction or non-fiction)
B,—books with a combined adult and juvenile appeal, and
C,—books of basic information in some field of knowledge or practice.

In making this statement, I explicitly rule out of the best seller lists all books which are exclusively juvenile in their appeal, whether educational or otherwise. This is the usual basis of discussion, of course.

What is not found here? No biography. No autobiography. No exclusively adult fiction. No book primarily humorous (though incidental humor appears here and there, but never strongly). No book demanding high culture in either author or reader.

Some student of the subject may challenge my statement that no primarily humorous book is found here. He may point to one work in which adults find much humor. But a careful analysis brings out the fact that the content of this book is pure fantasy, more or less of the Alice-in-Wonderland sort; that children, for whom it is primarily intended, enjoy the fantasy as fantasy, and only to an incidental degree as straight humor. To adults, though, it is mainly a humorous book, after a fashion.

THE NEEDS OF MORE REFINED RESEARCH

The next step in our study is, unfortunately, one which cannot be published, under present agreements with publishers. It is a correlation between the career-pattern of books and their contents. The description of the contents would betray the identity of the best sellers; and the sales records would have to be submitted in much detail, in order to make this correlation at all significant. It is my hope that, in the course of the next century or two, the trade may come around to the views and practices of the country's major industries; it will then have a central information bureau where all basic facts are freely recorded, for the use of all members. Then we shall begin to solve the many mysteries of books and their readers.

What we need, first of all, in such an information bureau, is a simple method of recording the entire course of a book through the market. The chief phases in a book's career, at least so far as we are now concerned, are:

A,—the time between publishing and the start of heavy sales on a best seller scale;
B,—the rise from these heavy sales to peak sales;
C,—the period of peak sales;
D,—the period of decline from peak sales;
E,—the period from the end of high-level sales to the disappearance of the book from the best seller lists;

F,—the period of active sales on lower levels after the book has gone from best seller lists.

Not all of these phases can be reliably measured in most cases. The last one is especially hard to check up. Peak sales are the easiest, as publishers usually feature them in their advertising and sales talks to dealers. It would require very slight changes in existing market records to give the career pattern in full.

More difficult, of course, is the other prime requisite, namely the standardized description of book contents. To many old workers in the field, this may sound wild; but it is not. It is merely strang and hard. Admit that a certain percentage of the contents of a novel or collection of poems resists all efforts to formal description; still the vast majority of literary features and subjects can be thus managed. And, as soon as it is, we can investigate correlations between such things as mystery plots laid in Africa and the sales curve; or between young love romance with comic complications all placed in Indiana. Intricate? Of course! But not one degree more so than many phenomena in biology and psychology which have been quite successfully analyzed and reduced to law.

Not until all this shall have been done in a scientific manner can anybody form intelligent hypotheses about the causes of success and failure in reading matter.

7

Modern Book Publishing

P. J. Reilly

WHETHER modern economic methods can be applied to an industry that is partly an art, is the interesting question raised today by American book publishing. Despite the rise of the book clubs and the partial adoption of more modern advertising methods, the industry is still organized and operated in very much the same way as twenty-five years ago; mass production and mass distribution are not practiced, and the 190 leading firms in the industry are almost all privately owned, with no great concentration of capital.

According to the biennial census of the Department of Commerce, establishments engaged primarily in the printing and publishing of books and pamphlets, reported in 1927 a total output valued at $906,468,767, or 12 per cent higher than the total of two years before. This expansion is corroborated by a recent questionnaire distributed among leading book publishers of the country. Of the first questioned, 110 stated that their sales of books were definitely increasing, as compared with 44 which reported no increase.

FLUCTUATION IN TITLES

During recent years, certain distinct trends have become apparent. Of chief importance is the fluctuation in the number of titles annually produced, coupled with

an increased number of copies distributed. Title production in this country reached its maximum in 1910, when there were brought out no less than 13,470 different works. High cost of production, which developed during the war, subsequently forced an annual downward trend, and though since 1920 the upward movement has again reasserted itself, nevertheless titles produced in 1928, 10,345 in number, still fell far short of the maximum output heretofore recorded.

The production of various classes of books shows a wide fluctuation. In 1901 fiction reached its peak with a total production of 2,234 titles, as against 1,809 for the last year. Under general literature, 2,042 titles were produced in 1910 as against 461 in 1928. Only two classes have shown marked growth in respect of title production recently: poetry and drama, which reached their highest point last year with 980 titles; and biographies, which simultaneously reached a high total of 723. According to the last biennial census of manufacturers the copies of all books published in the United States aggregated 200,997,249 in 1925 and 227,495,544 in 1927.

Principal classifications under the 1927 census are as follows:

Text books for school use	83,849,664
Fiction	36,553,507
Juvenile	31,047,094

Religious and Philosophy	22,220,536
Poetry and Drama	6,281,165
Biography	3,075,121

In the questionnaire previously mentioned, 140 book publishers admitted, and only seven denied, the existence of an overproduction of titles, and 112 out of 156 regarded a general reduction in the sales price of books as a primary need of the trade.

It would seem, however, that present profit margins on books are hardly high enough to warrant a reduction in prices. For a 3,000-copy edition of a cloth-bound novel, selling at $2, the average cost of production per volume, including royalties, advertising, etc., approximates $1.15. In addition to this, a discount of over 40 per cent from the list price is offered to retailers, so that little or no net profit is returned to the publisher on the first edition.

UNCERTAINTY OF SALES

Of course, in larger editions production costs per copy would be lessened and profits considerably enlarged —possibly to as much as 20 to 25 cents a copy. At the same time, a considerable proportion of the income from "successful" books must be used to offset the losses on books which have not sold well. Every successful book, in other words, must support one or a number of unsuccessful works. It is, therefore, the publisher's

desire to achieve a reasonable uniformity of sales among all the titles which he produces. Public opinion being a factor that cannot be calculated in advance, there is a high element of uncertainty in the original selection of titles.

In general, fiction is the most speculative branch of publishing, since the relative number of popular books is small. Sir Ernest Benn estimates that for every manuscript published in England, thirty are written, and that only one book in thirty enjoys a popular success. The sale of a text book develops slowly from year to year while fiction and other popular literature usually enjoy the maximum sale in the first year. Figures compiled by one American publisher show that 42.9 per cent of the firm's sales were composed of books published within the year, while of the school book sales only 5.4 per cent were consummated within that period.

In other words, books for the general trade must reach a substantial sale at once or not at all, while educational books come to a maximum only after several years and decline very slowly from then on. One of the most remarkable examples in school book publishing is the sale of Webster's Speller, compiled at the end of the eighteenth century and sold to American schools until it was superseded in 1890. During that time approximately 35,000,000 copies were distributed.

The book club idea is the outstanding contribution which has been made to the problem of book retailing

in recent years. The larger book clubs, distributing between 600,000 and 800,000 books a year, demand and receive from publishers a discount of 70 per cent of the retail price of books. The ultimate value of book clubs to the industry is, however, debatable, and the American Booksellers' Association, a national association of retailers, has gone on record as opposed to them.

CHAIN STORE SELLING

There is also a tendency at the present time toward the establishment and development of chain book stores. One of the largest chain groups primarily engaged in selling books owns and operates about sixty stores, thirty of which are situated in New York and twelve in Brooklyn. Others are located at New Haven, Washington, Chicago and Philadelphia. Likewise, many chains dealing in general merchandise are now adding books to their stock.

This factor of distribution seems to offer the greatest possibility for improvement. The book publishing industry has made little effort to develop a system of retail outlets comparable to that established by the automobile manufacturers, for example; and even though the business of a book store cannot be exclusive to one publisher, the automobile-dealer system is suggestive of possibilities in book marketing. Other industries have applied to their sales problem a number of correctives,

such as consolidation, more effective advertising, and a close analysis of potential markets.

In respect of title diversification, the book market in the United States is apparently smaller than in several European countries. Great Britain, for example, produced 13,810 titles in 1927 and France 11,922; the United States only 10,153. These figures represent an increase over the 1926 production as follows:

Great Britain	1,011
France	827
United States	228

The British figures include, of course, all outlying possessions, and accordingly the comparison with the United States may not be strictly fair. But viewed in the light of the comparative national wealth involved, this differential becomes pronounced, and clearly emphasizes the possibilities for growth open to the industry in this country.

8

Half-Told Tales

Unfinished Novels Here and Abroad

EARLE F. WALBRIDGE

Ah! who shall lift that wand of magic power,
And the lost clue regain?
The unfinished window in Aladdin's tower
Unfinished must remain!

THUS Longfellow on Nathaniel Hawthorne's *The Dolliver Romance*. Wiser than some dead novelists' friends and relatives before and since, Hawthorne's family did not attempt to lift the wand. Julian Hawthorne took occasion in his preface to the unfinished *Doctor Grimshawe's Secret* to deny that he had tried to improve on Hawthorne, remarking tartly that the insinuation "appears to indicate a spirit in an age less sceptical than is commonly supposed—belief in miracles being still possible, provided only the miracle be a scandalous one."

Hawthorne's attitude is one with which many will be inclined to agree. Mrs. Conrad emphatically refused to permit the publication of any end to Joseph Conrad's *Suspense*. The prize-winning essay in the contest conducted in 1925 by the *Saturday Review of Literature*, it was stipulated, "cannot be an actual conclusion to *Suspense*, but must take the form of a discussion of

what that conclusion might have been." Frank Stockton, says Mrs. Stockton, "had so strong a feeling upon the literary ethics involved in such matters that he once refused to complete a book which a popular and brilliant author, whose style was thought to resemble his own, had left unfinished. Mr. Stockton regarded the proposed act in the light of a sacrilege. The book, he said, should be published as the author left it." (What was that novel, by the way? Was it ever published? Did any one else ever finish it?)

The novelist's own unwitting conclusion, in any case, is often immeasurably more effective than any that another hand could devise. This, for instance, is the conclusion of *Suspense* as Conrad left it:

"Where is his star now?" said Cosmo, after looking down in silence for a time.

"Signore, it should be out," said Attilio with studied intonation. "But who will miss it out of the sky?"

Mrs. Gaskell's, to *Wives and Daughters,* has an appropriately feminine touch:

"Still, on the whole, you are a dear, sweet girl, and I only wish—well, I know what I wish; only, dear papa does not like it to be talked about. And now cover me up close, and let me go to sleep, and dream about my dear Cynthia and my new shawl!"

Stevenson's *Weir of Hermiston* breaks off in the very middle of a sentence. "It seemed unprovoked, a wilful convulsion of brute nature . . ." Heywood Broun once

wrote of this: "I suppose he was spurring on to finish his novel before it was too late, and, though he lost, the very jaggedness of the ending lies across the page like a glorious wound. The scar is testimony that there is blood in the book."

It is not always the death of the author which is the sole reason that the novels in the following list remain unfinished. The factors range from the intervention of censorship to simple pique. As a whole they are perhaps best classed with Isaac Disraeli's "Curiosities of Literature." It is very rarely that one gives promise, like Stevenson's *Weir of Hermiston,* of being the best work of its author. It is given to some, like *Edwin Drood,* to become the cause of a spirited though good-natured literary quarrel. But, as the editors of the *Saturday Review of Literature* observed at the time of the Conrad prize contest, "an unfinished work for which a master novelist has indicated no conclusion must always have something of special interest attaching to it, for it will always remain matter for speculation." Has he left an unfinished novel? Natural human curiosity prompts the question whenever a famous novelist dies. Who knows, for example, whether Sir Henry Rider Haggard did not leave Allan Quatermain suspended between heaven and earth, like Mohammed's coffin, in some last wild adventure never to be resolved?

Allen, Grant. *Hilda Wade.*

It is a deeply difficult thing to carry on an-

other man's story, and must be a more or less mechanical effort. I had one experience of it when my neighbor at Hindhead, Grant Allen, was on his death-bed. He was much worried because there were two numbers of his serial, *Hilda Wade,* which was running in *The Strand* magazine, still uncompleted. It was a pleasure for me to do them for him, and so relieve his mind, but it was difficult collar work, and I expect they were pretty bad. Some time afterwards a stranger, who evidently confused Allen and me, wrote to say that his wife had given him a baby girl and that in honor of me he was calling her Hilda Wade. He was really nearer the truth than appeared at first sight—A. Conan Doyle, *Memories and Adventures.*

Austen, Jane. *Sanditon.*

There is no beauty (other than incidental beauty) in the fragment of *Sanditon,* but there might well have been much of it as the story opened before our eyes. There is not the radiance of Miss Austen's early work, and there is even an additional pungency to the satire; yet there is a delicacy and sureness unsurpassed in any other of her works. This is an impression after one reading. Already *Sanditon* is more attractive than either *Lady Susan* or *The Watsons.*—Frank Swinnerton in the *Bookman,* May, 1925.

Austen, Jane. *The Watsons.*

The fragmentary *Watsons*, though much better than *Lady Susan*, calls for less comment, because it deals with Miss Austen's habitual material, assemblies, visits, gossip, and flirtations, in a swifter and sketchier form of the customary Austen manner. The treatment, both of character and incident, is a little lean, but the narrative shows a lightness and speed which I doubt if it always reaches in finished works where it has the weight of style to carry.—Oscar W. Firkins, *Jane Austen.*

Balzac, Honoré de. *Le Député d'Arcis. Les Petits Bourgeois.*

Le Député, unlike the still less generally known *Les Petits Bourgeois*, stands on a rather different footing from the rest of Balzac's work. Both were posthumous, and both having been left unfinished, were completed by the author's friend, Charles Rabon. . . . In what he wrote of *Le Député* Balzac seems to have had personal knowledge to go upon, without any personal grievances to revenge or any personal crazes to enforce. The latter, it is true, often prompted his sublimest work; but the former frequently helped to produce his least successful. In *Le Député* he is at the happy mean. It is not necessary to give an elaborate bibliography of it; for,

as has been said, only the "Election" part is certainly Balzac's. This appeared in a newspaper, *L'Union Monarchique,* for April and May, 1847. —George Saintsbury.

Bellamy, Edward. *The Duke of Stockbridge; a Romance of Shays' Rebellion.*

The Duke of Stockbridge was written by Mr. Bellamy in 1879, at the request of the editor of a local paper in Great Barrington, Mass. In the author's mind were already stirring the grave questions which he was soon to propound in *Looking Backward,* and when he undertook to write a romance of his native Berkshire Hills he chose, not unnaturally, the episode of the revolt of the debtor-farmers in 1786 against their harsh creditors and the aggressive state government. But when *Looking Backward* was fully written, he had become so convinced of his own duty to be the advocate of the coöperative social system, that in the several remaining years of his life he never returned to fiction as an art. Shortly before his death he decided upon its publication; and the editing, which should have been finished by his own unerring taste, has been carried on by another, with sensitiveness if with clumsier hand.—Francis Bellamy, Introduction to the novel. (Silver, 1900.)

Brontë, Charlotte. *Emma.*

This fragment of a novel, of which two chapters were written, was published in the *Cornhill Magazine* for April, 1860, with an introduction by Thackeray, then its editor. Clement Shorter, in his *Charlotte Brontë and Her Circle,* also mentions seeing the manuscript of a fragment of a story of adult life written later than *Emma.* "One evening, at the close of 1854, as Charlotte Nicolls sat with her husband by the fire, listening to the howling of the wind about the house, she suddenly said to her husband, 'If you had not been with me, I must have been writing now.' She then ran upstairs, and brought down, and read aloud, the beginning of a new tale. When she had finished, her husband remarked, 'The critics will accuse you of repetition.' She replied, 'Oh! I shall alter that. I always begin two or three times before I can please myself.' But it was not to be. The trembling little hand was to write no more. . . . How well I remember the delight, and wonder, and pleasure with which I read *Jane Eyre,* sent to me by an author whose name and sex were then alike unknown to me; the strange fascination of the book; and how with my own work pressing upon me, I could not, having taken the volumes up, lay them down until they were read through! Hundreds

of those who, like myself, recognized and admired that master-work of a great genius, will look with a mournful interest and regard and curiosity upon this, the last fragmentary sketch from the noble hand which wrote *Jane Eyre*.—William Makepeace Thackeray.

Collins, William Wilkie. *Blind Love.*

Another story, *Blind Love*, which was running serially when Collins became fatally ill in 1889, was completed by Sir Walter Besant.—Walter C. Phillips, *Dickens, Reade, and Collins, Sensation Novelists.*

Byrne, Donn. *The Case Is Altered.*

In a letter to O. K. Liveright, his American agent, sent shortly before his death, Byrne mentioned two more books he had hoped to finish: "The title of my next book is *The Case Is Altered,* from the name of a public house in Surrey. It has taken a great deal of form and vitality since we spoke of it."—Thurston Macauley in the *Bookman,* April, 1929.

Conrad, Joseph. *The Sisters.*

This uncompleted novel of incestuous love, which Conrad laid aside in 1896 to write *The Nigger of the Narcissus,* was published by Crosby Gaige in 1928 in a limited edition, with a preface by Ford Madox Ford. Ford was in-

vited to finish the novel, but declined, for reasons which he sets forth in the preface.

Conrad, Joseph. *Suspense; A Napoleonic Novel.*

It must remain a deep satisfaction to all admirers of Joseph Conrad that his last unfinished novel promised to be—is—one of his best. The beautiful style which already it is trite to praise is there; there, also, is a group of characters, each a finished portrait, although the broken story leaves their action incomplete; there, over all, magically evoked, broods the atmosphere of suspense from which the title arises.—*The Outlook,* Oct. 14, 1925.

Daudet, Alphonse. *Soutien de Famille.*

In part, and the best part, the book is a bitterly sarcastic picture of French political life, in which characters are taken frankly from reality, even to the President of the Republic, in whom he sees the final flowering of the modern political temperament, an unctuous sentimentality and false fellowship, masking heartless and unscrupulous ambition. This study of "contemporary manners" bears no marks of incompleteness or of failing strength. It is Daudet's literary testament, a Parthian shaft at political hypocrisy, sent true and strong from the grave.—Benjamin A. Wells, *A Century of French Fiction.*

De Morgan, William Frend. *The Old Madhouse.*

I can read any good detective story for the second time a year after and have not an idea how it is coming out, but after one reading a year ago I could still tell the plot of *The Old Madhouse* (Holt) which William De Morgan left unfinished as Dickens did *Drood*. But it is unfinished only in the sense that De Morgan's own manuscript stops; Mrs. De Morgan went on with the story in the direction that her collaboration with her husband showed her it would have taken. The concluding sentences do not so much imitate his style as make you think that the original story-teller had suddenly said, "Come, now, we'll never be through at this rate: I'll just tell you what the rest of it is going to be about."—May Lamberton Becker, *A Reader's Guide Book.*

———*The Old Man's Youth and the Young Man's Old Age.*

The *Narrative of Eustace John*, written by De Morgan, is connected with chapters entitled *The Story*, afterwards supplied by his wife . . . "Mrs. De Morgan has done a very difficult task most admirably," pronounced Professor Phelps; and it was pointed out how her workmanship was like that of a clever architect who skilfully

conserves the original beauty of some structure through his own self-effacement. For never did she obtrude her own personality; neither did she yield to the temptation to imitate or to emulate De Morgan's own methods. She supplied only what was essential—*what she knew the author himself had intended*—and she presented this in a fashion pithy, concise and forcible, but wholly distinct from his narrative, which, by this means, was left intact.—A. M. W. Stirling, *William De Morgan and His Wife.*

Dickens, Charles. *The Mystery of Edwin Drood.*

Dickens was meant by Heaven to be the great melodramatist; so that even his literary end was melodramatic. Something more seems hinted at in the cutting short of *Edwin Drood* by Dickens than the mere cutting short of a good novel by a great man. It seems rather like the last taunt of some elf, leaving the world, that it should be this story which is not ended, this story which is only a story. The only one of Dickens's novels which he did not finish was the only one that really needed finishing. He never had but one thoroughly good plot to tell; and that he has only told in Heaven.—G. K. Chesterton, *Appreciations and Criticisms of the Works of Charles Dickens.*

Disraeli, Benjamin (Lord Beaconsfield). *Falconet.*

There remains the fragment which I have dared to christen *Falconet,* the ten existing chapters of which form a most welcome appendix to Volume V [of the Monypenny and Buckle *Life*]. It is Mr. Buckle's opinion that this was started directly Disraeli finished *Endymion,* that is to say, late in 1880. Mr. Buckle's knowledge cannot be challenged, but in this case does he know? He gives no documentary evidence for his statement. In the absence of direct knowledge, I am inclined to doubt the fact. *Falconet* is, in every respect, in style, in character painting, in congruity, superior to *Endymion.* The attempt to sketch the career of a species of Gladstone, seen through Disraelian spectacles, promised to be as brilliant as anything in *Lothair,* and is started with even greater sobriety of vigour than the beginning of that novel. I hazard the belief that if *Falconet* had been continued, it might have been Disraeli's masterpiece.—Sir Edmund Gosse, *Books on the Table.*

Dumas, Alexandre. *Isaac Laquedem.*

Eventually, however, he discovered a frame capable of holding some such gigantic picture as he desired to make. That frame was the old theme of the Wandering Jew, whose name—as it is given in French tradition—served as the

title of the story. *Isaac Laquedem* (1853) is nothing but a fragment—a mere paltry two volumes out of a projected dozen, for it was stopped by the Censorship, and Dumas never resumed it again. But even as a fragment it is astounding.—Arthur F. Davidson, *Alexandre Dumas (Père), His Life and Works.*

Davidson mentions also *Ingénue* (1854), begun in *Le Siècle,* publication of which was stopped by an action brought by the descendants of Restif de la Bretonne. Pure laziness was the reason why *Le Comte de Moret,* a romance dealing with the son of Henri IV, was never finished. Its appearance as a serial in *Les Nouvelles* was disastrous to that unfortunate journal for that reason.

Flaubert, Gustave. *Bouvard et Pécuchet.*

Little need be said of the posthumous torso and failure, *Bouvard et Pécuchet.* . . . It was to be a sort of extended and varied *Education,* not *Sentimentale.* Two men of retired leisure and sufficient income resolve to spend the rest of their lives "in books and work and healthful play," and almost as many other recreative occupations (including "teaching the young idea how to shoot") as they or you can think of. But the work generally fails, the books bore and disappoint them, the young ideas shoot in the

most "divers and disgusting" ways, and the play turns out to be by no means healthful. Part of it is in scenario merely, and Flaubert was wont to alter so much, that one cannot be sure even of the other and more finished part.—George Saintsbury, *A History of the French Novel,* v. 2. An exhaustive study of the probable course of the novel can be found in René Descharmes' *Autour de Bouvard at Pécuchet; Études Documentaires et Critiques* (Paris: Librairie de France, 1921).

Gaskell, Elizabeth Cleghorne. *Wives and Daughters.*

It was an unusual fate that called upon the editor of the *Cornhill Magazine* [Frederick Greenwood], within a period of a few months to supply the missing conclusion of two such novels as *Denis Duval* and *Wives and Daughters.* The last number of Thackeray's half-told story, with its *cetera valde desiderantur,* appeared in the issue of June, 1864; in the same magazine for January, 1866, Mrs. Gaskell's long contribution came to an abrupt end, fortunately all but finished when her busy hand was stopped.—Paul Elmer More, *Shelburne Essays,* fifth series.

Gissing, George. *Veranilda.*

Standing alone, must be mentioned *Veranilda* (1904), left incomplete at the author's death by a few chapters, a very knowledgeable and care-

fully written story of Roman life in the sixth century which was an outcome of Gissing's life-long devotion to classic history and literature.—*New International Encyclopedia.* It was prefaced by a foreword by Frederic Harrison.

Hawthorne, Nathaniel. *The Dolliver Romance.*

He must have toiled terribly on *Septimius Felton,* which, as found among his manuscripts, was in such rapid and broken handwriting that his daughter Una could only decipher and arrange it by Robert Browning's aid. He would appear, however, to have left this for *The Dolliver Romance,* of which one part was found finished, and two other scenes fairly well sketched. Both of these works are on the same theme—the elixir of life. It is sufficiently tragical to think of the author in his tower, writing of an elixir by which the aged grow young, while he himself is consciously sinking into his grave.—Moncure D. Conway, *Life of Nathaniel Hawthorne.*

Another theme for a romance constantly tempted him, or rather two; the idea of an elixir of life and that of the return to England of an American heir to some hereditary estate; but though he experimented with them in four fragments, *The Ancestral Footstep, Septimius Felton, Dr. Grimshawe's Secret,* and *The Dolliver*

Romance, Hawthorne could not fuse or complete them.—Carl van Doren, *The American Novel.*

James, Henry. *The Ivory Tower.*

Had it been finished, this work would have added one more to the author's list of international novels. . . . As it now stands the fragment has a claim to completeness in its unforgettable picture of the two old men, Mr. Gaw and Mr. Betterman, business rivals and enemies, each waiting for the death of the other. Appended to the three completed parts of the novel are the notes in which the author had amplified the idea of the book as it first took possession of him.—*Book Review Digest,* 1917.

———*The Sense of the Past.*

The central character is a young American who, from the English branch of the family, inherits an old London house. He goes to England, seeks out his new possession, and shuts himself away from the world for a night while he wanders from room to room, yielding to the spell of the past that is cast about him. He sees himself in an old portrait of 1820. A compelling sense of the past slips him out of the year 1910 back into 1820. Comfortably at first, and then uneasily he reacts to the people and conditions of the world into which he is projected. He ex-

periences the thrills and embarrassments of two successive love affairs. The story breaks off at the end of the first. But some seventy pages of notes reveal the plan of the writer, his deft scheme for extricating his hero and bringing him back to 1910 and to Aurora Coyne. . . . —*Book Review Digest*, 1917. This suggests the predicament imagined for Allan Quatermain in the preface to this list! It is also curiously suggestive of Hawthorne's *The Ancestral Footstep* (see above), and, of course, of John Balderston's beautiful play, "Berkeley Square," inspired by the James fragment.

Kingsley, Charles. *The Tutor's Story.*

It is, to say the least, something of a shock for a critic to be confronted with a new novel by Charles Kingsley. Yet this has just been my experience with *The Tutor's Story* . . . which *Lucas Malet* lately found, in unfinished manuscript, among her father's papers, and has now revised and completed. The result seems to me very delightful and quite astonishingly fresh and harmonious. . . . It is a simple dramatically told story, in which only two characters are of great importance: young Lord Hartover, handsome and spoilt, and the teller of the tale, a lame scholar from Cambridge, who by his love for his very difficult pupil eventually plucks him

from the snares and plots by which he is threatened.—*Punch,* November 1, 1916.

Louys, Pierre. *Psyche.*

With a conclusion and notes by Claude Farrère. (Covici, Friede, 1928. $10.) "In *Psyche* Louys parts company with Meleager and Theocritus, and even with Satullus, to write a romance of love which Gottfried von Strassburg or Wolfram von Eschenbach would have understood more easily than would the pagans. It has the breathless expectant quality of all high ecstasy, the perfection of a mood which a single jarring word would destroy. The completed outline of the story, supplied by Claude Farrère from memories of a conversation with Louys, is so infallibly right as to rouse the hope that M. Farrère is not deceived in his belief that Louys had written out the whole romance and that the entire manuscript may yet sometime be found. Even the present torso, however, such is its integrity of form, gives no real sense of incompleteness.—*Saturday Review of Literature,* May 11, 1929.

Lytton, Edward Bulwer-Lytton, 1st Baron. *Pausanias the Spartan.*

Edited by his son, 1875, and dedicated to Benjamin Hall Kennedy, Regius Professor of Greek at the University of Cambridge, who re-

vised and corrected such fragments of the manuscript as Lytton was able to unearth. ". . . The imperfect manuscript now printed contains only the exposition of a tragedy. All the most striking effects, all the strongest dramatic situations, have been reserved for the pages of the manuscript which, alas! are either lost or unwritten."

Meredith, George. *Celt and Saxon.*

Celt and Saxon is not a novel developing to any climax or crisis. It is a disquisition upon national characteristics of much subtlety and considerable, sometimes fatiguing, wit. England and Ireland—it is an odd union effected by bribery, cemented by coercion.—J. H. E. Crees, *George Meredith; a Study of His Works and Personality.* Oxford: Blackwell, 1918.

Ouida, *pseud.* (Louise de la Ramée). *Helianthus.*

Ouida's last story, published, as she left it, in its incomplete form. Helianthus is a land, supposedly Italy, in which is enacted an international drama whose poignant note is liberty.—*Book Review Digest,* 1908.

Page, Thomas Nelson. *The Red Riders.* (Scribner's, 1924.)

Rosewell Page, the author's brother and biographer, prefixes this explanation: "At the time of my brother's death he had completed the

manuscript of *The Red Riders,* except for the last few pages, and for these he had prepared extensive notes. He had often talked with me about his plans for the story. Together we made a trip to South Carolina specifically for local data, and another trip to Colorado which resulted in additional local data. All this enabled me to put his notes into final form in accordance with the spirit and design of the story. The setting, motif, and characters are altogether his, and with the exception of these few final pages, some slight omissions and trifling verbal changes, the book stands as my brother left it. . . ."

Pater, Walter. *Gaston de Latour; an Unfinished Romance.*

Gaston de Latour was probably begun by Mr. Pater not long after the completion of *Marius.* Five chapters appeared successively in *Macmillan's Magazine* in the months of June to October, 1889. One more chapter appeared, as an independent article, in the *Fortnightly Review* for August, 1889, under the title of "Giordano Bruno." This chapter was afterwards largely revised, and marked Chapter VII, as it is here printed. . . .

The work, if completed, would have been a parallel study of character to "Marius the Epicurean," the scene shifted to another age of

transition, when the old fabric of belief was breaking up, and when the problem of man's destiny and his relations to the unseen was undergoing a new solution. The interest would have centered round the spiritual development of a refined and cultivated mind, capable of keen enjoyment in the pleasures of the senses and of the intellect, but destined to find its complete satisfaction in that which transcends both.—Charles L. Shadwell.

Peacock, Thomas Love. *The Lord of the Hills.*

Besides *Peter of Provence,* which his cousin Harriet Love understood him to say he had completed—but of which only one faint and dubious vestige remains—Peacock commenced five romances which he left unfinished. One of these, *Calidore,* belongs to an early period; three others, *Boosabout Abbey, Cotswold Chace, Julia Procula,* are among his last productions. The present editor, who for the first time published a portion of *Calidore* in his collective edition of Peacock's writings [*Calidore and Miscellanea,* London: Dent, 1891] then thought that it had immediately succeeded *Melincourt,* which would give a date of 1817-18. He is now inclined to consider it prior to *Melincourt,* which would give it a date of 1816-17. . . . The fragment of an unnamed story following *Julia Procula,*

which we have ventured to entitle *The Lord of the Hills,* is perhaps the most interesting of any. It is the only one of Peacock's fictions of which the scene is laid in a foreign country, and, although he frequently introduces a ghost story with evident relish, this is his only tale based upon the supernatural. The original MS. is in pencil, seeming to indicate a first draft, but there is little alteration. Nothing can be more easy and masterly than the progress of the story up to the point where, without any preliminary warning, Pegasus suddenly lays back his ears, furls his pinions and refuses to move another yard.—Richard Garnett, *Thomas Love Peacock, Letters to Edward Hookham and Percy B. Shelley. With Fragments of Unpublished* MS. (Edited by Richard Garnett for the Members of the Bibliophile Society. Boston, 1910. Printed for Members only.)

Schreiner, Olive. *From Man to Man; or, Perhaps Only . . .*

Edited, with an introduction by her husband, S. C. Cronwright-Schreiner. "This posthumous and unfinished novel, begun when the author was a girl of eighteen and worked at intermittently all the rest of her life, is a passionate outpouring of Olive Schreiner's convictions about the relations between man and woman. The story is of

two sisters, one highly intelligent and idealistic, made wretched by her husband's infidelities and sensuality; the other, simple-minded and beautiful, driven into a life of prostitution by men's lack of understanding and women's cruelty. The scene is set mainly in South Africa."—*Book Review Digest*, 1927.

Sheehan, Very Rev. Canon. *Tristram Lloyd.* (Longmans, 1928.)

Edited and completed by the Rev. H. Gaffney, O. P. "A literary fragment of this nature must either be relegated to oblivion or published under judicious editorship. The Publishers have chosen the latter alternative, confident that their decision will be applauded by all lovers of the gentle Canon of Doneraile. They know that those who have caught the Canon's apostolic message in his other writings will not miss it in the story of *Tristram Lloyd.*"—Publishers' preface.

Smith, Francis Hopkinson. *Enoch Crane.*

Begun by F. Hopkinson Smith and finished by his son, F. Berkeley Smith. "It is evident that the scenes, the characters, the scheme of *Enoch Crane* are Mr. Hopkinson Smith's. They bear every trace of his mind and hand. But the execution is clearly another's. The melodrama, the violent transitions, the extravagant humor, are

not his. . . . To read *Enoch Crane* is to take part in an interesting literary experiment and nothing more."—E. F. Edgett in the *Boston Transcript,* Sept. 9, 1916.

Stendhal, *pseud.* (Marie Henri Beyle). *Lamiel, or The Ways of the Heart.* (Brentano's, 1929.)

Lamiel is Stendhal's last work; he was engaged in writing it when he died. He must have begun it before 1839, for when the *Chartreuse de Parme* appeared in that year he announced a two-volume novel entitled *Amiel.* . . . The original edition of *Lamiel* appeared posthumously in 1889, almost fifty years after Stendhal's death, thanks to the efforts of Casimir Stryienski. The book was long out of print, and save for a limited edition some two years ago, virtually unobtainable. It has not yet appeared in the authoritative Champion edition. It appears now for the first time in English. *Lamiel* is of course unfinished: it is not unreasonable to believe that the completed work would have been twice as long. The plan of the book, given in the Conclusion, shows how far the story would have reached and what perfect grist it would have proved for Stendhal's mill. Yet the present volume is much more than a fragment of *Stendhaliana.* The study of the development of a character such as Lamiel's; the fine, mordant sketches

of the Duchess, of the young Duke, and especially of Dr. Sansfin; the simple and delicate treatment of the Abbé Clement are in themselves priceless. Again, such incidents as Lamiel's search for the meaning of love, her discovery of it, her elopement with Fédor and her affair with the Comte d'Aubigné-Nerwinde make rich, swift, racy reading.——Jacques Le Clercq, Introduction to the novel.

evenson, Robert Louis. *The Great North Road.*

Sophia Scarlet, a sentimental novel of planters' life in the South Seas; *Heathercat,* a tale of covenanting times and of the Darien adventure; *The Young Chevalier,* a historical romance partly founded on facts supplied by Andrew Lang—all never got beyond a chapter or two, according to Sidney Colvin in the Dictionary of National Biography. The latter two and *The Great North Road* (the last-named first published in the 1895 Christmas number of the *Illustrated London News*) are published in Vol. XXII of Scribner's Thistle Edition of Stevenson.

——*St. Ives.*

St. Ives belongs to the same order as *Catriona.* It is accomplished and bad. . . . It is worthy of remark that Sir Arthur Quiller-Couch, who completed the book, is responsible for its most

thrilling and impressive moments.—Frank Swinnerton, *R. L. Stevenson; a Critical Study.*

Stevenson, Robert Louis. *Weir of Hermiston.*

With the words last printed, "a wilful convulsion of brute nature," the romance of *Weir of Hermiston* breaks off. They were dictated, I believe, on the very morning of the writer's sudden seizure and death. *Weir of Hermiston* thus remains in the work of Stevenson what *Edwin Drood* is in the work of Dickens or *Denis Duval* in that of Thackeray; or rather it remains relatively more, for if each of those fragments holds an honorable place among its author's writings, among Stevenson's the fragment of *Weir* holds certainly the highest.—Sidney Colvin.

Surtees, Robert Smith. *Young Tom Hall; His Heart-Aches and Horses.* (Scribner's, 1926.)

This unfinished sporting novel began anonymously as a serial in 1851 in Colburn's *New Monthly Magazine,* edited by Harrison Ainsworth, and came to an abrupt end twelve months later when Ainsworth offended Surtees by advertising his name as the author of the novel. "An expression of regret, and assurance that the offending advertisement with Surtees' name had been withdrawn—as actually was done—and the matter would have blown over; the author would have pursued his way, and we

should have known all he yet had in his mind to tell of Tom Hall: which of his several loves, if any, he married; how he distinguished himself as an officer in Lord Lavender's yeomanry corps; what was the ultimate fate of that accomplished flirt, Miss Blunt. A little more tact on Ainsworth's part, and we should have had the whole story, and a different *Ask Mamma*."—E. D. Cummings, Introduction to the novel.

hackeray, William Makepeace. *Denis Duval.*

In the fragment of *Dennis* [*sic!*] *Duval,* left unfinished at his death, there is the old freshness of power. Rye, the picturesque red-roofed island in the Romney Marsh levels, and neighboring Winchelsea—these, in his narrative, are peopled again with their old motley population of smugglers and Huguenot refugees, Roman Catholic squires and gentlemen of the King's Navy.—Herman Merivale and Frank T. Marzials, *Life of W. M. Thackeray.*

hompson, Daniel Pierce. *The Honest Lawyer, or The Fair Castaway.*

First published in *The Novelist of Vermont; a Biographical and Critical Study of Daniel Pierce Thompson,* by John E. Flitcroft (Harvard University Press, 1929). This novel by the author of *The Green Mountain Boys* was left uncompleted at his death. "The 'founding facts,'

as he calls them, constitute a preliminary outline of the story. This posthumous novel is here printed for the first time from the original manuscript in the possession of Mr. Charles M. Thompson."

Trollope, Anthony. *The Land-Leaguers.*

At the time of his death a novel, *Mr. Scarborough's Family,* was running through *All the Year Round,* and he left one, *The Land-Leaguers,* nearly, and another, *An Old Man's Love,* entirely completed in manuscript. All were published.—*Dictionary of National Biography.*

Twain, Mark, *pseud.* (Samuel Langhorne Clemens.) *3,000 Years Among the Microbes, By a Microbe. With Notes Added by the Same hand 7,000 Years Later. Translated from the Original Microbic by Mark Twain.*

A sort of scientific revel—or revelry—the autobiography of a microbe that had been a man, and through a failure in a biological experiment transformed into a cholera germ when the experimenter was trying to turn him into a bird. His habitat was the person of a disreputable tramp named Blitzowski, a human continent of vast areas, with seething microbic nations and fantastic life problems. It was a satire, of course—Gulliver's "Lilliput" outdone —a sort of scientific, socialistic, mathematical

jamboree. He tired of it before it reached completion, though not before it had attained the proportions of a book of size. As a whole it would hardly have added to his reputation, though it is not without fine and humorous passages, and certainly not without interest.—Albert Bigelow Paine, *Mark Twain; a Biography.*

Webb, Mary. *Armour Wherein He Trusted.* (Dutton, 1929.)

It is the story of the struggle between flesh and spirit. Young Gilbert of Polrebec, deeply in love with Nesta and with earthly life, is troubled in lonely moments by brief and intense intimations of the love of Christ. We are shown the two loves struggling for mastery in his heart until at last the mortal love prevails and he wins Nesta and marries her. Then only, when he has gained the mortal love, the immortal comes to him in irresistible force and draws him away from Nesta and his home to follow Peter-the-Hermit to the first Crusade. The novel, if it had been finished, could hardly have failed to be a success, but it is probable, I think, that many of Mary Webb's admirers would have been disappointed in it: for though the theme, the period, and the antique style which she had so carefully and skilfully adopted give ample scope to the

sharp, visual quality which is one of her most delightful gifts, they very seriously limit the rich and profound sense of the country which gives to all her other books their unforgettable atmosphere. . . . It is a carefully wrought tapestry, its designs highly artificial and full of calligraphic detail, its grey and silver background thickly strewn with bright and dancing colours. It is as if a modern painter of the country, such as Constable, were to have devoted himself for once to the illumination of a missal.—Martin Armstrong, Introduction to the novel.

Or call up him that left half told
The story of Cambuscan bold,
Of Camball, and of Algarsife,
And who had Canace to wife. . . .
—Il Penseroso.

9

What Every Author Should Know

Costs

PRISCILLA CRANE

THE publishing of a book is a coöperative venture on the part of a publisher and an author. This has always been so but it has become more obvious of late years, particularly in these United States, where the publisher is more and more requiring the help of the author in his merchandising schemes. The old days when an author strode into his publisher's office, flung down his new manuscript with a gesture, saying "This is my masterpiece," spent a gracious minute in slightly condescending conversation and swept out to wait a little impatiently for the plaudits of the critics, are long since past. Authors know now that they must sign copies in bookshops, make speeches before assembled booksellers, write articles, give and seek interviews, etc., if they expect their books to sell. But all too few of them realize yet just how far their coöperation really should extend if the joint enterprise is to prosper.

Most of the coöperating is still one-sided. Publishers spend a great deal of time and money trying to keep their authors happy, but relatively few authors bother much about keeping their publishers happy. And it is

so easy to do. Publishers are pathetically grateful for any little gestures of kindness made by their authors.

Just as the publisher, as part of his job, has to know, besides the mechanics of publishing, something about writing and the difficulties of writing and the various problems which confront the author, so the author, as part of his job, should know something about the mechanics of publishing and the problems of the publisher if both publisher and author are to get the most out of their efforts. The author risks his time, his talents and his reputation when he publishes a book; the publisher risks his time, his talents, his reputation *and his money* when he publishes a book. The object of both is ultimately the same: to make fame and a living and to contribute something of beauty or of knowledge to the march of civilization. Neither can attain his object without the other and what is to the advantage of the one is to the advantage of the other. Whatever, therefore, the publisher can do to help the author at his task he should do, and whatever the author can do to help the publisher at his, that he also should do. If the publisher can put himself sufficiently in the position of the author to understand that manuscripts cannot always be produced when promised, just because writing is not that sort of thing, despite the good faith of the author, and alter his plans and make allowances; if he can understand the physical needs of his authors and advance them money on which he draws no interest

and the active use of which is denied him often for long periods of time, then surely the author can take the trouble to get up the mechanics of publishing a bit and not drive his publisher mad with his ignorance of various simple but fundamental formulæ, processes and concepts.

It is in an effort to dispel some of this ignorance in the realm of the costs of a book, and to point out where in this respect authors chiefly lack consideration for their publishers that the following pages are written.

There are so many kinds of publishing that the author is apt to confuse or lump them together in his mind. There is the private press with its list of subscribers ready to snap up eagerly each offering, and which once established and thus fortified, can practically dispense with salesmanship; there is the commercial publisher whose business it is to find authors who will pay to have their books produced; and there is the subsidized press—in America generally connected with a University or Foundation—which issues books from a scholar's standpoint regardless of physical cost. Each of these totally different businesses is called publishing, and yet they are quite distinct from "general list" publishing. Before an author takes his book to a publisher he should consider carefully into what class it falls, and not be disappointed if the oculist refuses to operate for appendicitis.

General list publishing is essentially merchandising. To merchandise one must have a product. A manuscript consists of typewritten pages containing a man's written thoughts, which must somehow be made easily available to other men. Neither hand nor typewritten pages can be distributed with any facility, therefore the pages are turned into printed ones. The more economically these printed pages, or books, can be made, the more profit the product will make. Time was when publishers regarded books as so many pounds of paper and ink and binding cloth to be produced as cheaply as possible irrespective of what the idea in the book might be. Today, however, publishers, particularly the younger houses, care very deeply, with the author, that their books shall be the best possible vehicle of expression.

Experimentation and resulting sales have shown that a properly designed book, well printed and bound, will sell better than a poorly printed one. It need cost no more to produce, except in time and careful handling of details; all that is necessary is that its actual physical cost be carefully related to the other processes in publishing, each of which must have money spent on it.

The merchandising of a book follows a definite course. First of all, a book must be manufactured; then it must be distributed to the bookseller, who acts as a middleman between publisher and bookbuyer; it must be advertised and talked about through publicity, in order that sales may result. Each part bears a direct

ratio to the other. If more money is spent on royalty to the author, there is less to spend on advertising and selling, and so on. Sales promotion and publicity as well as advertising are flexible items, varying with the type of book produced, as some books must be pushed in more expensive ways than others. From a practical point of view the only relatively fixed factors in publishing are the manufacturing cost and the royalty. Inasmuch as the scale of royalty usually increases with increasing sales almost in exact proportion to the decrease in manufacturing cost of subsequent printings, the sum of these two costs remains practically constant. It is only on the runaway best seller that enormous economies can be effected and the profit per book disproportionately increased. Because many books are seldom or never reprinted, and because there is little saving possible in the second or following printings of any except the best seller, it is in the original setting up and printing of a first edition that money can and must be saved.

To achieve the early saving the entire physical cost of setting up, making plates, printing and binding a first edition of approximately 2500 copies is set arbitrarily at roughly one-fifth to one-quarter of the retail price of the book.

For an edition of 2500 copies of a $2.50 novel the costs are apt to be distributed more or less as follows (the percentages are based on the retail price of the book):

Average discount	40%
Average royalty	10%
Average production cost	25%
Initial advertising	8%
Average sales cost	6%
Average publicity, reviewers' copies and sales promotion	3%
Left for overhead	8%
Average profit	?
	100%

From this it will be seen that unless a publisher watches costs closely in all of these departments he may actually lose money on a first printing of a book, and probably will make no profit even if he sells it out entirely. He usually makes money only when the book has gone into another printing and the selling cost decreases.

Prices of books in America are set largely by custom, according to the type of book, although this custom is not entirely an arbitrary one. Novels are priced at $2.00 and $2.50, biographies at $4.00 or $5.00 or $10.00, essays and travel at $3.50 and $4.00. For special books, such as poetry, art books and some biographies the price is based almost entirely on the actual physical cost of a book. Once prices are thus set, and since royalty, overhead and production costs remain constant, the book must be produced to an arbitrary figure and a

publisher must know what its physical cost will be before he begins to publish it.

As soon as a manuscript is accepted, and often before, it is sent to the manufacturing department for an estimate. This estimate is based on information received from the editorial department and the author as to the actual or probable contents and the suggested format of the book, from the sales department as to the probable size of the edition, and from a joint conference of all departments as to the publication date and other details. If changes are later made by either author or editorial department, the whole estimate must be revised.

Into estimating goes, first, the entire cost of putting the book into type, whether by hand or by one of the numerous mechanical inventions, and the cost of electrotypes (or plates) if there are to be any. This first PLANT COST is entirely dependent on the contents of the book, it varies only in the number of words and the number of illustrations. It is exactly the same for one copy of a book as it is for 10,000 copies, since it is the setting up and not the printing.

The MANUFACTURING or PRINTING cost is the second item in estimating. It depends completely on the size of the edition, since the buying of printing, paper and binding can be done most economically in large quantities. This is due to the fact that the big printing plants in America are huge factories, basing their entire schedule of costs on enormous quantities, rather than on the

small edition, and capable of turning out their products wholesale.

Knowledge of this puts it up to a publisher to guess how many copies of a book he can sell in order that he may manufacture it originally as cheaply as he can. But if he guesses wrong and is left with a quantity of books on his hands that sell out slowly or not at all he loses money.

Nowadays a publisher is asked to carry financially practically everyone connected with publishing. Aside from his ordinary overhead, which remains static no matter how a book may be selling, he must in many cases advance money to an author which he may never get back, sometimes months before the author's book is published; to get his discount he must pay printer and binder within 30 days of the delivery of the finished book and he must pay some advertising bills before a book is published. By publication day, therefore, a publisher has probably expended in actual cash almost as much as he will eventually receive from the bookseller, and he must sit around anywhere from ten days to one year before the bookseller pays him. In other words he ties up from a thousand to two thousand dollars on an ordinary novel for three to ten months before getting a return.

Obviously a publisher does not want to tie up more capital than necessary. He therefore shaves costs wherever possible, consistent with his ideas of publishing,

and particularly in manufacturing. Since a book is printed with rigid and awkward tools which cause mechanical restrictions, any attempt to do away with them adds to the cost. An author often asks that books be made a certain size. The publisher would like to agree but since paper sizes have been standardized and large printing machines likewise, it is more economical to conform with those restrictions than to circumvent them. Type, too, comes in fixed sizes and designs that are best fitted for book work and must therefore be used. Illustrations, *where unlimited amounts of money can be spent*, are capable of being printed on any kind of paper, and placed anywhere in a book, but *to print them economically* special kinds of reproduction must be used on certain types of paper, and illustrations must be bound in the regular way. Thus line drawings can be printed economically on antique wove paper, and half tones cannot, and illustrations can be placed at the end of a book and sewed by machine at a much smaller cost than if scattered throughout it and pasted in by hand. Binding cloths come in established widths and colors, if a special color or finish is desired it must be made on purpose with corresponding charges. Paper comes in limited weights and finishes as well as sizes, which necessitates a book being an assured length. Type is made of lead, not rubber, and to stretch or squeeze it for corrections costs money, due to the consequent resetting necessary. Editing a manuscript for purely typographical

errors is a fussy and therefore expensive business. Actually it should be done by an author and not by his publisher. At the end of this ANNUAL will be found suggestions on the proper preparation and proofreading of a manuscript.

All these mechanical considerations are of tremendous importance in laying the campaign for a book. The technical difficulties are too many for discussion here, and are not necessary for authors to know if they have confidence that their publisher will do his utmost to meet their wishes while still manufacturing inexpensively. What is important, however, for an author to realize is the time element. Material must be ordered, type set, plates made ready for impression, ink must dry, and so must glue in binding, besides innumerable other details. Books can be produced in a hurry if allowance is made ahead of time to give the necessary orders, but for good work the importance of ample time cannot be overstressed.

It has been explained that a plan of campaign is laid out for every book. It is based primarily on costs, which in turn are based on time. Everyone in the publishing house is expected to coöperate with this plan, and the author should do his bit too. It is often impossible for an author to write against time, and no one is more aware of this than his publisher. But if an author finds that he is going to be unable to turn in his *finished* and *completed* manuscript by the date specified in his con-

tract, he should, out of consideration for his publisher, notify him well in advance, in order that the necessary arrangements to postpone the book may be made.

In England books can still be manufactured, advertised and sold almost overnight. In America the geographical extent of the country and the scale of industrial operations make this impossible. It is feasible to cover the remotest parts of the country with salesmen perhaps twice a year. These men must have books to show before they can sell them. Thus the publishing season falls roughly into a spring and fall one. Catalogues are usually brought out the first of January and the first of July, each containing the list for the following six months. In order to prepare a catalogue information must be had as to the books to be published, and they should if possible be read. Listings must be sent to trade wholesalers, advertising schedules must be prepared and advertisements written and inserted six to eight weeks before a book appears, and booksellers and reviewers must receive their books in ample time before publication date. Due to the enormous distance that books must be shipped a finished book must be received in the house at least a month before publication. If a book is as much as a day late the entire sales, shipping and publicity departments are thrown out of gear, with consequent grinding and protesting of wheels.

It is all too easy for an author to think that a book can be done in a hurry and that time lost by delay in delivering a manuscript can be saved in manufacturing it. It can be, but only by the expenditure of time and money, with the inevitable extra charges. An author often turns in part of his manuscript if he is late in delivery, in the hope that this will be sufficient to meet immediate requirements. But since all estimating is done on what a book actually is to contain, and the whole publishing program based on that estimate, part of a manuscript is worse than nothing.

If an author will properly prepare his manuscript in the beginning according to the suggestions given later in this handbook, if he will turn it over at the time specified in his contract, read his proofs for typographical errors only (and not attempt to rewrite his manuscript on them!) return them as scheduled, and if he will notify his publisher as to his probable whereabouts at the time of publication of his book, he will be of real help and assistance.

In order to show the time necessary to produce a book actual figures for a novel of 320 pages have been compiled, based on a record of two years. Of course a book may take longer, or can be rushed through in a shorter time, but this is the time for each operation which the manufacturing department should normally have.

Delivery of finished manuscript. Reading by publicity and editorial departments	2 weeks
Editing, titivating, consulting with author	1 week
Estimating, laying out format, etc.	1 week
Composition	2 weeks
Reading of galleys by author	2 weeks
Making into pages	10 days
Reading pages	10 days
Making plates	4 days
O. K. plate proof and transit	2 days
Printing	1 week
Binding	1 week
Drying and jacketing	3 days
To final delivery	1 day
Total,	14 weeks

10

1929 Literary Prizes and Their Winners

BESSIE GRAHAM

I. THE NOBEL PRIZE FOR LITERATURE

1927 Henri Bergson. French philosopher.
(*Creative Evolution.* Holt. *Time and Free Will.* Macmillan.)

1928 Sigrid Undset. Norwegian novelist.
(*Kristin Lavransdatter,* Knopf.)

1929 Thomas Mann. German novelist.
(*Buddenbrooks. The Magic Mountain.* Knopf.)

The Nobel prize this year (1929) is the largest ever awarded. It amounts to $46,299. The increase in value is due partly to the larger yield of the Nobel Foundation's investments and partly to tax remissions granted for the first time by the Swedish Government on the income of the Nobel estate. Originally the Nobel Prize was worth $40,511, but after the war it diminished in value to $30,802.

(In *The Author's Annual, 1929* there appeared a detailed description by Bessie Graham of famous literary prizes and their winners since the founding of the prizes. This is merely a supplementary list of 1929 awards, with, in cases where they were omitted from the previous list, the winners of the prizes for the last one or two years.—*Ed.*)

This year marks the publication of the first biography of the founder: *Nobel* by Ragnar Sohlman and Henrik Schick (Cosmopolitan). This important biography is issued with the authorization of the Nobel Foundation and throws much light on the history and the purpose of the Nobel Prize.

An outgrowth of the Nobel award is the Anglo-Swedish Literary Foundation endowed by the Nobel prize money donated by George Bernard Shaw in 1925 for new translations into English of the works of famous Swedish authors. The Foundation has issued as its first volumes four plays of Strindberg—*Easter, The Dance of Death, The Spook Sonata, The Dream Play,* under the imprint of Jonathan Cape and Harrison Smith.

2. PRIZ GONCOURT WINNERS

1927 *Jerome, or The Latitude of Love.* By Maurice Bedel. (Viking.)

A delightful novel of sophisticated humor translated from the French and adapted for the stage by Arthur Richman. The action shows a play within a play. Jerome, a young French playwright, goes to Oslo to witness the first performance of one of his plays adapted to the tastes of the Scandinavians. A clever and entertaining story brings out the difference between

the customs of the two countries as far as love and marriage are concerned.

1928 *Un Homme se penche sur Son Passé.* By Maurice Constantin-Weyer. Translated by Slater Brown under the title *A Man Scans His Past.* (Macaulay.)

The story is based on the author's experiences in the Canadian Northwest, where he settled in 1901 at the age of twenty. He remained in Canada until the outbreak of the war, when he took up arms for his country. He won citations for bravery and three wounds. Coming back to Canada, he found his ranch buildings dismantled and the land invaded by squatters. Having neither the means nor the energy to fight a legal battle for his rights, he returned to France to take up newspaper work and a career as author.

1929 *L'Ordre.* By Marcel Arland.

Marcel Arland, who is thirty years old, published his first book six years ago. *L'Ordre* tells the story of a young man who sets out to revolutionize society, but in doing so, ruins the lives of the very people he most admired and then becomes the victim of revenge provoked by his own activities.

Several thousand novels were submitted to the Goncourt Academy this year in the competition

for the prize. Henri Cheon, Blaise Cendrars and Maximilian Gautier received votes for their work.

The President of the Goncourt Academy, Monsieur J. H. Rosny, published in September, 1927, his Memoires de la Vie Littéraire, wherein he relates the history of the Goncourt Academy and of its various members.

3. FEMINA—VIE HEUREUSE PRIZE

A prize awarded by a jury made up entirely of French women authors to the best French novel suitable of translation into English, and a reciprocal prize awarded by an English jury to the best English novel suitable of translation into French. It is therefore a double prize.

1927 *Grand Louis l'Innocent.* By Marie Le Franc. Translated by George and Hilda Shively as *The Whispering of a Name.* (Bobbs.)

1927 *Gallions Reach.* By H. M. Tomlinson. (Harper.)

1928 *Georgette Garon.* By Dominique Dunois. (Pseudonym of Marguerite Lemesle.) Translated as *The Natural Mother.* (Macaulay.)

1928 *The Closed Garden.* Julian Green. (Harper.)

1929 Announced in 1930.

4. PULITZER PRIZES IN LETTERS

PULITZER PRIZE-WINNING NOVEL

1929 *Scarlet Sister Mary.* By Julia Peterkin. (Bobbs.)

Besides the regular trade edition there is a special Airplane Edition, small and light, printed on India paper in an unusually attractive binding, the number being limited to 3,000 copies signed by the author.

The jury unanimously recommended that the prize be given to *Victim and Victor,* by Dr. John R. Oliver (Macmillan), and it was so announced by Dr. Richard Burton, chairman of the jury of award. Columbia University, in whose hands the final decision rests, asked the jury for further recommendations. *Scarlet Sister Mary* and Upton Sinclair's *Boston* (Boni) were then recommended, with the result that Mrs. Peterkin's novel received the prize.

PULITZER PRIZE-WINNING DRAMA

1929 *Street Scene.* By Elmer L. Rice. (French.)

Originally presented at The Playhouse, New York City, January 10th, 1929.

PULITZER PRIZE-WINNING HISTORY

1929 *The Organization and Administration of the Union Army, 1861-1865.* By Fred Albert Shannon. (Arthur H. Clark Company of Cleveland.)

PULITZER PRIZE-WINNING BIOGRAPHY

1929 *The Training of an American; The Earlier Life and Letters of Walter H. Page.* By Burton J. Hendrick. (Houghton.)

PULITZER PRIZE-WINNING POETRY

1929 *John Brown's Body.* By Stephen Vincent Benét. (Doubleday.)

5. JAMES TAIT BLACK MEMORIAL AWARDS

Two prizes of £250 each awarded to the best biography of the year and to the best novel of the year, the Professor of English Literature at Edinburgh being the single judge.

BIOGRAPHY

1927 *The Life of James Bryce.* By H. A. L. Fisher. (Macmillan.)

1928 *Montrose.* By John Buchan. (Houghton.)

NOVELS

1927 *Love Is Enough.* By Francis Brett Young. 2 vols. (Knopf.)

1928 *Memoirs of a Fox-Hunting Man.* By Siegfried Sassoon. (Coward-McCann.)

6. WINNERS OF THE JOHN NEWBERY MEDAL

1928 *Gay-Neck.* By Dhan Gopal Mukerji. (Dutton.)

The story of a pigeon in India, "Chitra-Griva" by name, which means "Gay-Neck." The author, a native Hindu, has told a gripping tale of animal life in the jungles of India. It is a book showing great love of animals, high ideals of loyalty and duty, and the serene spirit of the East.

1929 *The Trumpeter of Krakow.* By Eric P. Kelly. (Macmillan.)

A story laid in Poland and dealing with one of the great periods of Polish fiction. The author is a professor at Dartmouth College and has spent much time in Poland.

7. HAWTHORNDEN PRIZE

1928 *Memoirs of a Fox-Hunting Man.* By Siegfried Sassoon. (Coward-McCann.)

A new edition illustrated by William Nichol-

son is issued by Coward-McCann at $7.50 to celebrate this book's winning of two prizes: the Hawthornden and the James Tait Black Memorial Award.

8. HOUGHTON MIFFLIN—AMERICAN LEGION PRIZE

A prize of $25,000 for the best novel dealing with the period of the World War and with the war as its background. The competition closed May 1, 1929. The prize was divided and awarded as follows:

1929 *"It's a Great War!"* By Mary Lee. (Houghton.)
God Have Mercy On Us. By William T. Scanlon. (Houghton.)

9. HARPER PRIZE NOVEL

This prize of $2,000 in addition to ordinary royalties ($8,000 minimum guarantee within six months of publication) was offered by Harper & Brothers in 1923, 1925, 1927 and 1929. The judges for 1929 were Carl Van Doren, Ellen Glasgow and Jesse Lynch Williams.

1929 *The Dark Journey.* By Julian Green. (Harper.)
The author is an American who has adopted France and writes in French.

10. ATLANTIC MONTHLY AND LITTLE, BROWN & COMPANY PRIZE BIOGRAPHY

A prize of $5,000 offered by the Atlantic Monthly and Little, Brown & Co. for the "most interesting biography of any kind, sort or description," was awarded as follows:

1929 *Grandmother Brown's Hundred Years, 1827-1927.* By Harriet Connor Brown.

This is a biography, principally in the form of dialogue, of a remarkable Iowa centenarian, Mrs. Maria D. Brown. The author of the biography is her youngest daughter-in-law. Through her association with her father, who was one of the early settlers in the Northwest Territory, and her grandfather, a compatriot of General Israel Putnam, Grandma Brown's span of life embraces practically the whole of our history as a nation.

11. LONGMANS, GREEN & COMPANY

A prize of $2,000 for the best work of juvenile fiction was awarded as follows:

1929 *Courageous Companions.* By Charles J. Finger. (Longmans.)

A story of an English boy who sailed with

Magellan. The author won the Newbery Medal for his *Tales From Silver Lands*. (Doubleday.)

12. CATHOLIC PRESS ASSOCIATION

1929 *Abbé Pierre's People*. By Jay William Hudson. (Appleton.)

Selected by the Catholic Press Association from novels written by Catholics or dealing with Catholic themes as the best novel written in 1928. The author is a professor of philosophy at the University of Missouri. The story is laid in the picturesque Gascony of Southern France.

13. PRIZ BRENTANO

The Priz Brentano is the richest international literary prize with the exception of the Nobel Prize. It is an award of 25,000 francs made to the best novel published in France during the year. The first award was made in June, 1929. The prize is to be an annual one and any novel published between March 1, 1929, and March 30, 1930, will be eligible for the next award. The winner this year is:

1929 *Hill of Destiny*. By Jean Giono.

Published in Paris under the title of *Colline*. The book will be translated by Jacques Le Clerq of Columbia University, Department of Romance Languages. The author is only thirty

years old. The winning of this prize has enabled him to give up his position as a bank clerk and devote himself to writing.

14. LITTLE, BROWN & COMPANY PRIZES

1929 *Life and Labor in the Old South.* By Ulrich B. Phillips.

Awarded a prize of $2,500 for the best unpublished work on American history. The author has been professor of history in the Universities of Georgia, Wisconsin, Michigan and Tulane University. The book deals freshly with the social and economic history of the South up to 1861.

1929 *Three Points of Honor.* By Russell Gordon Carter.

The winner of a $4,000 prize offered by Little, Brown & Company and *Boys' Life* for the best books for boys. The contest closed July, 1928. The author has written thirteen other books for boys.

15. DOUBLEDAY, DORAN & COMPANY PRIZE

1929 *Footprints.* By Kay Cleaver Strahan.

The winner of the $2,500 prize offered by the Crime Club in its Scotland Yard prize con-

test for the best detective story. A second competition was announced for the best detective story submitted before December 31, 1929, the prizes being $5,000 and $2,500.

16. STOKES—NEW MCCLURE'S MAGAZINE PRIZE

1929 *Murder Yet To Come.* Isabel Briggs Myers.

The winner of $7,500 for best mystery detective novel. Contest closed January 1, 1929; novel serialized in *Smart Set*, published by Stokes, January 2, 1930. Contest conducted through Curtis Brown, Ltd.; mentioned in THE AUTHOR'S ANNUAL, 1929.

II

Best Selling Books in 1929

As compiled by the R. R. Bowker Co.

JANUARY, 1929

FICTION

Rolvaag	*Peder Victorious*	Harper
Zweig	*The Case of Sergeant Grischa*	Viking
Deeping	*Old Pybus*	Knopf
Bailey	*Silver Slippers*	Penn
Freeman	*Joseph and His Brethren*	Holt
Gibbs	*Harness*	Little
Lincoln	*Silas Bradford's Boy*	Appleton
Huxley	*Point Counter Point*	Doubleday
Fournier	*The Wanderer*	Houghton
Bromfield	*The Strange Case of Miss Annie Spragg*	Stokes

NON-FICTION

Strachey	*Elizabeth and Essex*	Harcourt
Benét	*John Brown's Body*	Doubleday
Beard	*Whither Mankind*	Longmans
Seabrook	*The Magic Island*	Harcourt
Fülöp-Miller	*Rasputin the Holy Devil*	Viking
Millay	*The Buck in the Snow*	Harper
Dimnet	*The Art of Thinking*	Simon
Dorsey	*Hows and Whys of Human Behavior*	Harper
Woodward	*Meet General Grant*	Liveright
Ludwig	*Goethe*	Putnam

FEBRUARY, 1929

Fiction

Rolvaag	*Peder Victorious*	Harper
Freeman	*Joseph and His Brethren*	Holt
Heyward	*Mamba's Daughters*	Doubleday
Van Dine	*The Bishop Murder Case*	Scribner
Zweig	*The Case of Sergeant Grischa*	Viking
Oppenheim	*Treasure House of Martin Hews*	Little
Elizabeth	*Expiation*	Doubleday
Deeping	*Old Pybus*	Knopf
Bailey	*Silver Slippers*	Penn
Huxley	*Point Counter Point*	Doubleday

Non-fiction

Strachey	*Elizabeth and Essex*	Harcourt
Dimnet	*The Art of Thinking*	Simon
Seabrook	*The Magic Island*	Harcourt
Benét	*John Brown's Body*	Doubleday
Dorsey	*Hows and Whys of Human Behavior*	Harper
Fülöp-Miller	*Rasputin the Holy Devil*	Viking
Beard	*Whither Mankind*	Longmans
Woodward	*Meet General Grant*	Liveright
Millay	*The Buck in the Snow*	Harper
Maurois	*Disraeli*	Appleton

MARCH, 1929

Fiction

Van Dine	*The Bishop Murder Case*	Scribner
Heyward	*Mamba's Daughters*	Doubleday
Lewis	*Dodsworth*	Harcourt
Rolvaag	*Peder Victorious*	Harper
Freeman	*Joseph and His Brethren*	Holt
Rinehart	*This Strange Adventure*	Doubleday
Zweig	*The Case of Sergeant Grischa*	Viking
Edmonds	*Rome Haul*	Little
Elizabeth	*Expiation*	Doubleday
Oppenheim	*Treasure House of Martin Hews*	Little

Non-fiction

Dimnet	*The Art of Thinking*	Simon
Lowell	*The Cradle of the Deep*	Simon
Strachey	*Elizabeth and Essex*	Harcourt
Seabrook	*The Magic Island*	Harcourt
Ripley	*Believe It or Not*	Simon
Benét	*John Brown's Body*	Doubleday
Dorsey	*Hows and Whys of Human Behavior*	Harper
Seldes	*You Can't Print That*	Payson
Fülöp-Miller	*Rasputin, the Holy Devil*	Viking
Beard	*Whither Mankind*	Longmans

APRIL, 1929

FICTION

Lewis	*Dodsworth*	Harcourt
Sedgwick	*Dark Hester*	Houghton
Van Dine	*The Bishop Murder Case*	Scribner
Rinehart	*This Strange Adventure*	Doubleday
Norris	*Storm House*	Doubleday
Heyward	*Mamba's Daughters*	Doubleday
Moon	*Dark Star*	Bobbs
Rolvaag	*Peder Victorious*	Harper
Freeman	*Joseph and His Brethren*	Holt
Hall	*The Well of Loneliness*	Covici

NON-FICTION

Lowell	*The Cradle of the Deep*	Simon
Dimnet	*The Art of Thinking*	Simon
Hackett	*Henry the Eighth*	Liveright
Strachey	*Elizabeth and Essex*	Harcourt
Ripley	*Believe It or Not*	Simon
Seabrook	*The Magic Island*	Harcourt
Seldes	*You Can't Print That*	Payson
Benét	*John Brown's Body*	Doubleday
Johnson	*Lion*	Putnam
Dorsey	*Hows and Whys of Human Behavior*	Harper

MAY, 1929

Fiction

Lewis	*Dodsworth*	Harcourt
Sedgwick	*Dark Hester*	Houghton
Norris	*Storm House*	Doubleday
Rinehart	*This Strange Adventure*	Doubleday
Van Dine	*The Bishop Murder Case*	Scribner
Peterkin	*Scarlet Sister Mary*	Bobbs
Heyward	*Mamba's Daughters*	Doubleday
Moon	*Dark Star*	Bobbs
Hall	*The Well of Loneliness*	Covici
Rice	*The Buffer*	Century

Non-fiction

Hackett	*Henry the Eighth*	Liveright
Dimnet	*The Art of Thinking*	Simon
Lowell	*The Cradle of the Deep*	Simon
Lippmann	*A Preface to Morals*	Macmillan
Ripley	*Believe It or Not*	Simon
Lewisohn	*Mid-Channel*	Harper
Ellsberg	*On the Bottom*	Dodd
Benét	*John Brown's Body*	Doubleday
Strachey	*Elizabeth and Essex*	Harcourt
Robinson	*Cavender's House*	Macmillan

JUNE, 1929

FICTION

Remarque	*All Quiet on the Western Front*	Little
Lewis	*Dodsworth*	Harcourt
Sedgwick	*Dark Hester*	Houghton
Peterkin	*Scarlet Sister Mary*	Bobbs
Tarkington	*Young Mrs. Greeley*	Doubleday
Diver	*A Wild Bird*	Houghton
Sabatini	*The Romantic Prince*	Houghton
Norris	*Storm House*	Doubleday
Heyward	*Mamba's Daughters*	Doubleday
Rinehart	*This Strange Adventure*	Doubleday

NON-FICTION

Hackett	*Henry the Eighth*	Liveright
Dimnet	*The Art of Thinking*	Simon
Lippmann	*A Preface to Morals*	Macmillan
Lowell	*The Cradle of the Deep*	Simon
Ford	*Salt Water Taffy*	Putnam
Durant	*The Mansions of Philosophy*	Simon
Ellsberg	*On the Bottom*	Dodd
Lewisohn	*Mid-Channel*	Harper
Ripley	*Believe It or Not*	Simon
Benét	*John Brown's Body*	Doubleday

JULY, 1929

Fiction

Remarque	*All Quiet on the Western Front*	Little
Lewis	*Dodsworth*	Harcourt
Peterkin	*Scarlet Sister Mary*	Bobbs
Biggers	*The Black Camel*	Bobbs
Rosman	*Visitors to Hugo*	Minton
Sedgwick	*Dark Hester*	Houghton
Tarkington	*Young Mrs. Greeley*	Doubleday
Sabatini	*The Romantic Prince*	Houghton
Diver	*A Wild Bird*	Houghton
Rea	*Six Mrs. Greenes*	Harper

Non-fiction

Hackett	*Henry the Eighth*	Liveright
Dimnet	*The Art of Thinking*	Simon
Lippmann	*A Preface to Morals*	Macmillan
Ford	*Salt Water Taffy*	Putnam
Durant	*The Mansions of Philosophy*	Simon
Lowell	*The Cradle of the Deep*	Simon
Sale	*The Specialist*	Specialist
Ripley	*Believe It or Not*	Simon
Ellsberg	*On the Bottom*	Dodd
Work	*Contract Bridge for All*	Winston

AUGUST, 1929

Fiction

Remarque	*All Quiet on the Western Front*	Little
Deeping	*Roper's Row*	Knopf
Glasgow	*They Stooped to Folly*	Doubleday
Ertz	*The Galaxy*	Appleton
Biggers	*The Black Camel*	Bobbs
Peterkin	*Scarlet Sister Mary*	Bobbs
Rosman	*Visitors to Hugo*	Minton
Richmond	*The Listening Post*	Doubleday
Lewis	*Dodsworth*	Harcourt
Barrington	*The Laughing Queen*	Dodd

Non-fiction

Hackett	*Henry the Eighth*	Liveright
Dimnet	*The Art of Thinking*	Simon
Sale	*The Specialist*	Specialist
Lippmann	*A Preface to Morals*	Macmillan
Durant	*The Mansions of Philosophy*	Simon
Ford	*Salt Water Taffy*	Putnam
Ripley	*Believe It or Not*	Simon
Lowell	*The Cradle of the Deep*	Simon
Work	*Contract Bridge for All*	Winston
Chase	*Men and Machines*	Macmillan

SEPTEMBER, 1929

FICTION

Remarque	*All Quiet on the Western Front*	Little
Deeping	*Roper's Row*	Knopf
Ertz	*The Galaxy*	Appleton
Glasgow	*They Stooped to Folly*	Doubleday
De La Roche	*Whiteoaks of Jalna*	Little
Green	*The Dark Journey*	Harper
Lincoln	*Blair's Attic*	Coward
Norris	*Red Silence*	Doubleday
Byrne	*Field of Honor*	Century
Walpole	*Hans Frost*	Doubleday

NON-FICTION

Sale	*The Specialist*	Specialist
Hackett	*Henry the Eighth*	Liveright
Dimnet	*The Art of Thinking*	Simon
Bowers	*The Tragic Era*	Houghton
Lippmann	*A Preface to Morals*	Macmillan
Durant	*The Mansions of Philosophy*	Simon
Ripley	*Believe It or Not*	Simon
Ford	*Salt Water Taffy*	Putnam
Work	*Contract Bridge for All*	Winston
Rolland	*Beethoven the Creator*	Harper

OCTOBER, 1929

Fiction

Remarque	*All Quiet on the Western Front*	Little
De La Roche	*Whiteoaks of Jalna*	Little
Hemingway	*A Farewell to Arms*	Scribner
Deeping	*Roper's Row*	Knopf
Ertz	*The Galaxy*	Appleton
Glasgow	*They Stooped to Folly*	Doubleday
Walpole	*Hans Frost*	Doubleday
Byrne	*Field of Honor*	Century
Green	*The Dark Journey*	Harper
Hutchinson	*The Uncertain Trumpet*	Little

Non-Fiction

Sale	*The Specialist*	Specialist
Bowers	*The Tragic Era*	Houghton
Dimnet	*The Art of Thinking*	Simon & Schuster
Hackett	*Henry the Eighth*	Liveright
Lippmann	*A Preface to Morals*	Macmillar
Anthony	*Queen Elizabeth*	Knopf
Work	*Contract Bridge for All*	Winston
Durant	*The Mansions of Philosophy*	Simon
Rolland	*Beethoven the Creator*	Harper
Ford	*Salt Water Taffy*	Putnam

NOVEMBER, 1929

Fiction

Remarque	*All Quiet on the Western Front*	Little
Hemingway	*Farewell to Arms*	Scribner
De La Roche	*Whiteoaks of Jalna*	Little
Deeping	*Roper's Row*	Knopf
Ertz	*The Galaxy*	Appleton
Parrott	*Ex-Wife*	Cape-Smith
Erskine	*Sincerity*	Bobbs
Byrne	*Field of Honor*	Century
Lincoln	*Blair's Attic*	Coward-McCann
Glasgow	*They Stooped to Folly*	Doubleday

Non-Fiction

Bowers	*The Tragic Era*	Houghton
Sales	*The Specialist*	Specialist
Dimnet	*The Art of Thinking*	Simon & Schuster
Hackett	*Henry the Eighth*	Liveright
Anthony	*Queen Elizabeth*	Knopf
Ludwig	*July '14*	Putnam
Lippmann	*Preface to Morals*	Macmillan
Brown	*Grandmother Brown*	Little
Coolidge	*Autobiography of Calvin Coolidge*	Cosmopolitan
Russell	*Marriage and Morals*	Liveright

DECEMBER, 1929

Fiction

Remarque	*All Quiet on the Western Front*	Little
Hemingway	*A Farewell to Arms*	Scribner
Wharton	*Hudson River Bracketed*	Appleton
De La Roche	*Whiteoaks of Jalna*	Little
Deeping	*Roper's Row*	Knopf
Lincoln	*Blair's Attic*	Coward-McCann
Bailey	*Burning Beauty*	Penn
Erskine	*Sincerity*	Bobbs
Byrne	*Field of Honor*	Century
Scanlon	*God Have Mercy on Us*	Houghton

Non-Fiction

Fay	*Franklin*	Little
Halliburton	*New Worlds to Conquer*	Bobbs
Bowers	*The Tragic Era*	Houghton
Sales	*The Specialist*	Specialist
Ludwig	*July '14*	Putnam
Brown	*Grandmother Brown*	Macmillan
Dimnet	*The Art of Thinking*	Simon & Schuster
Coolidge	*Autobiography of Calvin Coolidge*	Cosmopolitan
Cantor	*Caught Short!*	Simon & Schuster
Belloc	*Richelieu*	Lippincott

12

The Book Clubs and Their 1929 Selections

BOOK OF THE MONTH CLUB

Editors: Henry Seidel Canby, William Allen White, Dorothy Canfield, Christopher Morley, and Heywood Broun.

(*Letters in front of titles indicate the months of issue*)

J. *Joseph and His Brethren,* by H. W. Freeman (Holt).

F. *Kristin Lavransdatter,* by Sigrid Undset (Knopf).

M. *Cradle of the Deep,* by Joan Lowell (Simon & Schuster).

A. *Henry the Eighth,* by Francis Hackett (Horace Liveright).

M. *A Preface to Morals,* by Walter Lippmann (Macmillan).

J. *All Quiet on the Western Front,* by E. M. Remarque (Little, Brown).

J. *Hunky,* by Thames Williamson (Coward-McCann).

A. *The Omnibus of Crime,* by Dorothy L. Sayers (Payson & Clarke).

S. *Ultima Thule,* by Henry Handel Richardson (W. W. Norton).

O. *The Good Companians,* by J. B. Priestley (Harper).

N. *The Embezzlers,* by Valentine Kataev (Lincoln).

D. *Franklin,* by Bernard Fay (Little, Brown).

LITERARY GUILD

Editors: Carl Van Doren, Julia Peterkin, Joseph Wood Krutch, Hendrik Van Loon, and Burton Rascoe.

J. *Magic Island*, by W. B. Seabrook (Harcourt).
F. *Mamba's Daughters*, by Du Bose Heyward (Doubleday-Doran).
M. *Herman Melville*, by Lewis Mumford (Harcourt).
A. *The Round-Up*, by Ring Lardner (Scribner's).
M. *On the Bottom*, by Commander Edward Ellsberg (Dodd, Mead).
J. *Little Cæsar*, by W. R. Burnett (Dial).
J. *The Wave*, by Evelyn Scott (Cape & Smith).
A. *They Stooped to Folly*, by Ellen Glasgow (Doubleday, Doran).
S. *The Tragic Era*, by Claude G. Bowers (Houghton).
O. *Queen Elizabeth*, by Katherine Anthony (Knopf).
N. *Laughing Boy*, by Oliver La Farge (Houghton).
D. *Candide* (Kent), by Voltaire (Random House).

BOOK LEAGUE OF AMERICA

Editors: Edwin Arlington Robinson, Van Wyck Brooks, Hamilton Holt, Gamaliel Bradford, Eugene O'Neill, Frank J. Polk.

J. *Rebel Generation*, by Jo Van Ammers-Küller (Dutton).

F. *Prima Donna* (Vol. I), by Pitt Sanborn (Longmans, Green).

M. *Prima Donna* (Vol. I), by Pitt Sanborn (Longmans, Green).

A. *Problems of Instinct and Intelligence*, by Major R. W. G. Hingston (Macmillan).

M. *Louis XIV. in Love and War*, by Sisley Huddleston (Harper).

J. *Lady of Laws*, by Susan Trautwein (Eliott Holt).

J. *Virtue of this Jest*, by James Montgomery (Greenberg).

A. *The Stormy Life of Mirabeau*, by Henry de Juvenal (Houghton).

S. *Love of the Foolish Angel*, by Helen Beauclerk (Cosmopolitan).

O. *Dr. Krasinski's Secret*, by M. P. Shiel (Vanguard).

N. *The Maurizius Case*, by Jacob Wassermann (Horace Liveright).

D. *Joe Pete*, by Florence McClinchey (Henry Holt).

DETECTIVE STORY CLUB

Editors: CAROLYN WELLS, EDMUND L. PEARSON, FRANCIS L. WELLMAN, ROBERT H. DAVIS, and WILLIAM J. FLYNN.

J. *Case with Nine Solutions*, by J. J. Connington (Little, Brown).

F. *Dead Men's Shoes*, by Lee Thayer (Sears).

M. *The Seven Dials Mystery,* by Agatha Christie (Dodd, Mead).

A. *The Strange Disappearance of Mary Young,* by Milton Popper (Harper).

M. *Murder by the Dock,* by Rufus King (Doubleday, Doran).

J. *Studio Murder Mystery,* by Carmen and J. Edington (Reilly & Lee).

J. *Grim Vengeance,* by J. J. Connington (Little, Brown).

A. *Murder at Bratton Grange,* by John Rhode (Dodd, Mead).

S. *The Duke of York's Steps,* by Henry Wade (Payson & Clarke).

O. *Poison in a Garden Suburb,* by G. D. H. and M. Cole (Payson & Clarke).

N. *The Secret of 37 Hardy Street,* by Robert J. Casey (Bobbs).

D. *The Poisoned Chocolates Case,* by Anthony Berkeley (Doubleday, Doran).

RELIGIOUS BOOK CLUB

Editors: Dr. S. Parkes Cadman, Bishop Charles H. Brent, Dr. Harry Emerson Fosdick, Bishop Francis J. McConnell, Mary E. Woolley.

J. *Methods of Private Religious Living,* by Henry A. Wienan (Macmillan).

F. *John Wesley*, by Arnold Lunn (Dial).
M. *Our Economic Morality*, by Henry F. Ward (Macmillan).
A. *Unravelling the Book of Books*, by E. R. Trattner (Scribner's).
M. *Beyond Agnosticism*, by Bernard Iddings Bell (Harper).
J. *Genesis of the Social Gospel*, by Chester Charlton McGowan (Knopf).
J. *The Place of Jesus Christ in Modern Christianity*, by John Baillie (Scribner's).
A. *Man's Social Destiny in the Light of Science*, by Charles A. Ellwood (Cokesbury).
S. *What is Christian Education?* by George A. Coe (Scribner's).
O. *Jesus or Christianity*, by Kirby Page (Doubleday, Doran).
N. *The Primitive Church*, by B. H. Streeter (Macmillan).
D. *Behold the Man*, by F. Littlemeyer (Macmillan).

FREE THOUGHT BOOK CLUB

Editor: JOSEPH LEWIS, Free Thought Association.

J. *Rasputin*, by René Fülöp-Miller (Viking).
F. *Motherhood in Bondage*, by Margaret Sanger (Brentano).

M. *Humanitarian Calendar,* by Dr. William J. Robinson (Freethought).

A. *The Story of Superstition,* by Philip F. Waterman (Knopf).

M. *While Peter Sleeps,* by Dr. E. Boyd Barrett (Ives Washburn).

J. *Devils, Drugs and Doctors,* by Howard W. Haggard, M.D. (Harper).

J. *Woman from Bondage to Freedom,* by Ralcy Husted Bell (Eugenics Pub.).

A. *Infidels and Heretics,* by Clarence Darrow and Wallace Rice (Stratford).

S. *Unravelling the Book of Books,* by Dr. E. R. Trattner (Scribner's).

O. *The Twilight of Christianity,* by Harry Elmer Barnes (Vanguard).

N. *Voltaire, the Incomparable Infidel,* by Joseph Lewis (Freethought).

D. *Mrs. Eddy,* by Francis Edwin Dakin (Scribner's).

CATHOLIC BOOK CLUB (NEW YORK)

Editors: JOHN L. BELFORD, D.D., MYLES CONNOLLY, KATHLEEN NORRIS, WILFRED PARSONS, S.J., JAMES J. WALSH, M.D., MICHAEL WILLIAMS, and FATHER TALBOT.

J. *Père Marquette,* by Agnes Repplier (Doubleday).

F. *Other Ways and Other Flesh,* by Edith O'Shaughnessy (Harcourt).

M. *Plays of G. Martinez Sierra* (Dutton).
A. *Shackles of the Free,* by Mary Grace Ashton (Stokes).
M. *The Secret of the Curé D'Ars,* by Henri Ghéon (Longmans).
J. *A King of Shadows,* by Margaret Yeo (Macmillan).
J. *The Spirit of Catholicism,* by Dr. Karl Adam (Macmillan).
A. *Red Silence,* by Kathleen Norris (Doubleday).
S. *Survivals and New Arrivals,* by Hilaire Belloc (Macmillan).
O. *Up to Now,* by Alfred E. Smith (Viking).
N. *The Poet and the Lunatic,* by G. K. Chesterton (Dodd, Mead).
D. *King Spider,* by G. D. Wyndham Lewis (Coward-McCann).

13

Fifty Beautiful Books of the Year

A SELECTION made for The American Institute of Graphic Arts by David Silve, typographer, George Parker Winship, of the Harvard College Library, and Mrs. Sherman P. Haight, collector.

Book Club of California, San Francisco.

An Invocation, by Ambrose Bierce. $8.00. For sale to members only. *Around the Horn in '49*. The Journal of The Hartford Union. Mining and Trading Company, Dec., 1848, to Sept., 1849. $5.00. For sale to members only.

Covici, Friede, Inc., New York.

Psyche, by Pierre Louys. *Illustrated*. $12.50. 937 copies for sale.

Coward-McCann, Inc., New York.

François Villon, A Documented Survey, by D. B. Wyndham Lewis. $5.00.

Cygnet Press, Cambridge, Mass.

Vita De Sancto Hieronymo, reprint of the Life of St. Jerome in Italian from his Letters in 1497. *Illustrated*. $6.00.

John Day Company, New York.

In The Beginning, by Norman Douglas. $2.50.

Derrydale Press, New York.

Hell for Leather!, The Epwell Hunt, The Melton Hunt. Howell Wood. *Illustrated*. $7.50.

DODD, MEAD & COMPANY, New York.

On Wandering Wheels, by Jan Gordon and Cora J. Gordon. *Illustrated.* $3.50.

DOUBLEDAY, DORAN & COMPANY, New York.

In The Imperial Shadow, by Mirza Hahmoud Khan Saghaphi, Page to the Shah. $3.50.

E. P. DUTTON & COMPANY, New York.

The Boy Who Was, by Grace Taber Hallock. *Illustrated.* $2.50.

CROSBY GAIGE, New York.

Elizabeth and Essex, by Lytton Strachey. $20.

Letters, Joseph Conrad to Richard Curle. Edited with introduction and notes by R. C. $22.50.

The Sisters, by Joseph Conrad. $20.

HARBOR PRESS, New York.

Narcissus and Two Other Poems, by Louis How, with drawings by Walter Dorwin Teague. $12.50.

HARPER & BROTHERS, New York.

Deep Song, Adventures with Gypsy Songs and Singers in Andalusia and other lands with original translations, by Irving Brown. *Illustrated.* $3.50.

Layout in Advertising, by W. A. Dwiggins. *Illustrated.* $7.50.

HARVARD UNIVERSITY PRESS, Cambridge, Mass.

Cycles of Taste, by Frank P. Chambers. $2.

HENRY HOLT & COMPANY, New York.

West-Running Brook, by Robert Frost. With reproductions of wood engravings by J. J. Lankes. $10.

HOUGHTON MIFFLIN COMPANY, New York.

A Sportsman's Scrapbook, by John C. Phillips. *Illustrated.* $5.

ALFRED A. KNOPF, INC., New York.

Paraphs, by Herman Püterschein. Decorated by W. A. Dwiggins, $7.50.

The Persians Are Coming, by Bruno Frank. Translated from the German by H. T. Lowe-Porter. $2.

LITTLE, BROWN & COMPANY, Boston.

Magic Gold, by Marion Florence Lansing. *Illustrated.* $2.

MACMILLAN COMPANY, New York.

The White Cat and Other Old French Fairy Tales, by Mme. La Comtesse D'Aulnoy. Arranged by Rachel Field. Drawn by Elizabeth MacKinstry. $3.50.

MCGRAW-HILL BOOK COMPANY, New York.

Advertising Production Methods, by Albert W. Dippy. *Illustrated.* $4.

METROPOLITAN MUSEUM OF ART, New York.

Egyptian Literature, A Lecture by Arthur Cruttenden Mace. $5.

OXFORD UNIVERSITY PRESS, New York.

Notes by Lady Louisa Stuart on George Selwyn and His Contemporaries, by John H. Jesse.

PLIMPTON PRESS, Norwood, Mass.

Mason Locke Weems, His Works and Ways, by Paul Leicester Ford. Edited by Emily Ellsworth Ford Skeel. 3 vols. Set, $150.

RANDOM HOUSE, New York.

Candide, by Voltaire. *Illustrations* by Rockwell Kent. $20.

The Scarlet Letter, by Nathaniel Hawthorne. *Illustrated* with wood-blocks designed and engraved by Valenti Angelo. $15.

The Travels of Sir John Maundeville. Illuminated by Valenti Angelo. $70.

RIMINGTON & HOOPER, New York.

The Gold Bug, by Edgar Allan Poe. *Illustrated.* $10.

CARL PURINGTON ROLLINS, New Haven, Conn.

On The Duty of Civil Disobedience, by H. D. Thoreau. $5.

WILLIAM EDWIN RUDGE, INC., New York.

America Conquers Death, by Milton Waldman. $5.50.

Boswell Papers, vols. 1, 3, 4, prepared for the press by Geoffrey Scott. Designed by Bruce Rogers. $900 for set of 16-18 vols.

Two Singers, by Charles Hanson Towne. $6.

SOUTHWORTH PRESS, Portland, Maine.

Foreshadowings of Smith College, selections from letters of Louisa Dickinson to John Morton Greene, 1856-1857. Prepared by Helen French Greene. *Illustrated.* $2.

STANFORD UNIVERSITY PRESS, Palo Alto, California.

Analytical Principles of the Production of Oil, Gas, and Water from Wells, by Stanley G. Herold. $7.50.

CHARLES SCRIBNER'S SONS, New York.

This Advertising Business, by Roy S. Durstine. $3.

UNIVERSITY OF CHICAGO PRESS, Chicago.

Jesus and the Pharisees, A Study in Christian Tradition, by Donald W. Riddle. $2.

UNIVERSITY OF PENNSYLVANIA, Philadelphia.

Tuesdays at Ten, by Cornelius Weygandt. *Illustrated.* $5.

D. B. UPDIKE, THE MERRYMOUNT PRESS, Boston.

The Form of Consecration of St. George's Chapel.

Hunt Clubs and Country Clubs in America. $7.50. Printed for and sold by Frederic H. Curtiss.

THE VIKING PRESS, New York.

The Seventh Hill, by Robert Hillyer. $1.50.

IVES WASHBURN, New York.

The Perfect Ship, by Weston Martyr. $3.50.

WASHBURN & THOMAS, Cambridge, Mass.

The Psalms of David in Metre (*The Scottish Psalter*). $25.

WAYSIDE PRESS, Topsfield, Mass.

Diary and Letters of Benjamin Pickman (1740-1819) *of Salem, Massachusetts, with a Biographical Sketch and Genealogy of the Pickman Family,* by George Francis Dow. For private distribution.

WORLD BOOK COMPANY, Yonkers, N. Y.

The New World, Problems in Political Geography, by Isaiah Bowman, 257 maps. $4.80.

YALE UNIVERSITY PRESS, New Haven, Conn.

The Confederate Privateers, by William Morrison Robinson, Jr. *Illustrated.* $4.

The Sculpture and Sculptors of the Greeks, by Gisela M. A. Richter. $35.

YALE UNIVERSITY LIBRARY, New Haven, Conn.

Thomas Hardy, 1840-1928, Catalogue of a Memorial Exhibition of First Editions, Autograph Letters and Manuscripts. Prepared by Richard L. Purdy. $5.

14

Forty Notable American Books of 1928

List Furnished to the International Institute of Intellectual Coöperation of the League of Nations by the American Library Association

AT the request of the International Institute of Intellectual Coöperation of the League of Nations, the American Library Association has selected forty books published in the United States during 1928 which it considers worthy of inclusion in a world list of notable books.

Instructions received from the Institute direct that "the works chosen should deal with an important subject, in an original and interesting manner and be capable of being read by persons of average culture." Fiction and children's books are not included among the subjects listed by the Institute.

In compiling the list, the A. L. A. has had the cooperation of distinguished librarians and of scholars and specialists in various fields.

HISTORY

Whither Mankind, a panorama of modern civilization, by Charles A. Beard, Ed. (Longmans, Green.)

The Origins of the World War, by Sidney B. Fay. 2 vols. (Macmillan.)

The Philippine Islands, by William Cameron Forbes. 2 vols. (Houghton.)

The Stream of History, by Geoffrey Parsons. (Scribner's.)

SOCIAL SCIENCE

The League of Nations, a chapter in world politics, by John S. Bassett. (Longmans, Green.)

American Foreign Relations, 1928, by Charles P. Howland. (Yale Press.)

The New Exploration; a philosophy of regional planning, by Benton Mackaye. (Harcourt.)

Rainbow Round My Shoulder; the blue trail of black Ulysses, by Howard W. Odum. (Bobbs-Merrill.)

PHILOSOPHY AND PSYCHOLOGY

The Philosophy of John Dewey, by John Dewey, selected and edited by Joseph Ratner. (Holt.)

NATURAL SCIENCE

Beneath Tropic Seas, by William Beebe. (Putnam's.)

Hunger Fighters, by Paul H. de Kruif. (Harcourt.)

Creation by Evolution, by Frances Mason, ed. (Macmillan.)

The Brain from Ape to Man, by Frederick Tilney. 2 vols. (Paul B. Hoeber.)

APPLIED SCIENCE

Anthropology and Modern Life, by Franz Boas. (Norton.)

Skyward, by Richard E. Byrd. (Putnam's.)

Layout in Advertising, by William A. Dwiggins. (Harper.)

Chemistry in Medicine, by Julius O. Stieglitz and Others, eds. (The Chemical Foundation.)

LAW

Paradoxes of Legal Science, by Benjamin N. Cardozo. (Columbia University Press.)

The Inquiring Mind, by Zechariah Chafee. (Harcourt.)

The Supreme Court of the United States, by Charles Evans Hughes. (Columbia University Press.)

The Making of the Constitution, by Charles Warren. (Little, Brown.)

A Panorama of the World's Legal Systems, by John H. Wigmore. 3 vols. (West Publishing Co.)

The Psychology of the Adolescent, by Leta A. Hollingworth. (Appleton.)

Keeping Mentally Fit, by Joseph Jastrow. (Greenberg.)

BELLES LETTRES AND ART

John Brown's Body, by Stephen Vincent Benét. (Doubleday.)

The American Architect of Today, by George H. Edgell. (Scribner's.)

American Criticism; a study in literary theory from Poe to the present, by Norman Forster. (Houghton.)

West-Running Brook, by Robert Frost. (Holt.)

The Buck in the Snow, by Edna St. Vincent Millay. (Harper.)

Trivial Breath, by Elinor Wylie. (Knopf.)

DRAMA

Strange Interlude, by Eugene O'Neill. (Boni & Liveright.)

RELIGION

Studies in New Testament Christianity, by George A. Barton. (Press of the University of Pennsylvania.)

Catholicism and the American Mind, by Winfred E. Garrison. (Willett, Clark and Colby.)

BIOGRAPHY

Abraham Lincoln, 1809-1859, by Albert J. Beveridge. 2 vols. (Houghton.)

Dictionary of American Biography, by Allen Johnson, ed. (Scribner's.)

The Training of an American, the earlier life and letters of Walter Hines Page, 1855-1913, by Burton J. Hendrick, ed. (Houghton.)

Masks in a Pageant, by William Allen White. (Macmillan.)

TRAVEL AND SOCIAL LIFE

Mexico and Its Heritage, by Ernest H. Gruening. (Century.)

Coming of Age in Samoa, by Margaret Mead. (Morrow.)

China: A Nation in Evolution, by Paul Monroe. (Macmillan.)

15

The Ingratiating Manuscript

ELIZABETH C. MOORE

MOST of the time-honored directions to writers on "How to prepare a manuscript" are perhaps by this time supererogatory. True, manuscripts do still, occasionally, reach publishers' offices written by hand, and illegibly; or on both sides of the sheet; or with stingy margins—but these are exceptional. But if you think that this means that the average manuscript provides easy reading, just ask any publisher or his editor! It may be impeccable in all such matters of form, yet in others—spelling, grammar, punctuation—so devoid of the decent graces of literacy as to require laborious editing before it can be printed.

Quite apart from its literary qualities, or its sales value, the ingratiating manuscript is the one whose author has been careful, or whose typist has been watched, so that a minimum of editing is needed. A fairly long experience in reading manuscripts—and indeed, for that matter, finished books—indicates that author and typist alike fall into certain common errors; these form the subject of this section of the *Annual*. Every one should be marked *Detour Here*. None can be called rare, or occasional; each one has been found hundreds of times in manuscripts or books otherwise well

written. They are not simply mistakes that *might be* made; they are mistakes that *are* made every day in the preparation of manuscripts to be submitted for publication.

They are arranged on the following pages in a form that, it is hoped, makes for easy reference. Indeed, the whole list is not so long that it may not be actually memorized by any person who types a manuscript.

It comprises (I) Words commonly spelled wrong, usually through association with others; (II) Words commonly spelled wrong through the shifting of letters or through confusion as to which letters are double and which single; (III) Proper names commonly spelled wrong; (IV) Pairs of words confused with each other. No attempt is made to discuss common errors in grammar, though one of the commonest has forced its way into a postscript. Nor do the explanations lay claim to any special scholarliness or dignity; they are included because they have in the past been found to constitute the plain, practical way of clearing up difficulties—of showing writers how to avoid what a publisher or a bookseller might call American Book Vices Current.

American Book Vices Current

I. Words Commonly Spelled Wrong
Usually by Association

Right	Wrong	How Did They Get That Way?
nickel	nick*le*	tickle
mantelpiece	mant*le*piece	mantle, the garment; and also perhaps by the familiar candlestick
preceding	prece*e*ding	
procedure	proce*e*dure	proceed
impostor	impost*er*	poster
guttural	gutt*e*ral	gutter?
murmur	murm*er*	murder?

RIGHT	WRONG	HOW DID THEY GET THAT WAY?
exalt exuberant exorbitant	ex*h*alt ex*h*uberant ex*h*orbitant	exhaust
incredible	incredi*t*able	creditable
supersede	super*c*ede	intercede
consensus	con*c*ensus	census. But consensus has nothing to do with census. It means feeling (*sensus*) with.
(field) marshal marshal (his forces)	marshal*l* mar*ti*al	Marshall because the phrase is so often used in connection with a fight?
(court) martial martial (law)	mars*h*al	
enforceable	enforc*i*ble	forcible
vilify	vil*l*ify	village, or villain?
stupefy liquefy	stup*i*fy liqu*i*fy	stupid liquid

RIGHT	WRONG	HOW DID THEY GET THAT WAY?
languor languorous	lang*our* lang*our*ous	These words are not *ou* words on the English model, like honour, which are susceptible of having the u dropped. Both are *uo*, with the u first. *Cf.* languid and liquor.
unwieldy	unwield*ly*	As if it were an adverb ending in ly.
duplicity complicity	duplicit*ly* complicit*ly*	As if they were adverbs ending in ly.
papoose	pap*p*oose	
asinine asininity	as*s*inine as*s*ininity	
of*t*times withhold	of*t*imes wit*h*old	Note the double t. Note the double h.
protuberant	prot*r*uberant	protrude
obtrusive unobtrusive	ob*s*trusive unob*s*trusive	abstruse
aquiline aqua vitae	a*c*quiline a*c*qua vitae	The Latin root *aqua* has no c. The c is found only in Italian words of this kind, as *Acqua Tofana*.

RIGHT	WRONG	HOW DID THEY GET THAT WAY?
earthen	earthern	leathern
accidentally incidentally	accident*ly* incident*ly*	Because so often pronounced thus incorrectly, by analogy with *evidently.*
pretension pretentious		Note—s in the noun. t in the adjective.
smooth	smoothe	soothe
indispensable	indispens*i*ble	expensive
impassable (road)	impass*i*ble	impassive
cacophonous	cac*a*phonous	
ukulele	uk*e*lele	Shortened form *uke.*
subtract	subs*t*ract	abstract? distract?
edelweiss	e*i*delweiss	
gauge	*gua*ge	guard
iridescent (remember by Iris, the rainbow)	ir*r*idescent	irresistible?

Right	Wrong	How Did They Get That Way?
inoculate innocuous	*inn*oculate *i*nocuous	Distinguish the two thus: inoculate comes from the Latin *in oculo;* in*n*ocuous is the opposite of nox-ious—"unnoxious," so to speak.
impresario	impressario	
waive (extradition, etc.)	w*ave*	
hale (to court)	ha*il*	
strait (and narrow path) straitened (circumstances) (in sad) straits straitjacket straitlaced		

Do not spell *straight*. All are precisely the same as the Strait of Gibraltar. They have nothing to do with *straight*, and come from a different root. Related to *strict* and *stringent*, they imply confinement within narrow bounds, but imply nothing whatever about direction, whether "straight" or crooked. See dictionary.

(vocal) cords	c*h*ords	Confusion with other kinds of chords
sobriquet	so*u*briquet	soubrette
wistaria	wiste*r*ia	

An old error, traceable to an early American florist who included this plant in his catalogue and spelled it according to the form of the name used by the Wis*ter* branch of the family. The plant is named for Dr. Caspar Wis*tar*, who first introduced it in this country.

its (possessive) yours, ours, hers, theirs	*it's* with the apostrophe	No apostrophe in any possessive pronoun ending in *s*. *It's* is correct only as the contraction of *it is*.

OTHER APOSTROPHE ERRORS

at his wits' end	wit's	Test by transposition: at the end of his *wit*, or his *wits*? Plural is right, therefore *wits' end*.
his trousers pocket	trousers'	Test: would you say his coat's pocket? It is a simple plural, not a possessive.

Note

Do not conclude that a modifier ending in s is always a possessive and therefore takes an apostrophe.

Common examples of this error are:

a Brahms' waltz	a Thames' boatman	Grand Rapids' furniture
a Rubens' picture	a Burns' poem	a Dumas' romance
a Dickens' hero	the Lewis' ranch	

Substitute, in any of these phrases, an analogous modifier *not* ending in s, and you will see that the possessive form is wrong. You would not write a Mozart's song, a Hudson's boatman, a Tennyson's poem. As for the family name modifying a piece of property, write either the Lewis ranch or the Lewises'.

Foreign Words in Common Use Often Misspelled

RIGHT	WRONG
simpatico	s*y*mpatico
espressivo	e*x*pressivo
incomunicado	inco*mm*unicado
Kamerad (German) / camarade (French)	the two forms are confused
pâté de foie gras	fo*i*s (which means *time*, and has little to do with goose livers)

moue cache impasse concierge	Don't put an accent on any of these, anywhere.	
hara-kiri	har*i*-k*a*ri	Note where the a's and the i's go.

II. Words Commonly Spelled Wrong

Through Shifting Letters or Misplacing Doubles

Right	Wrong	Right	Wrong
The Wandering H			
Gandhi	G*h*andi	Apocalypse	Apoc*h*alypse
Gurkha	G*h*urka	Apocrypha	Apoc*h*rypha
gherkin	gerk*h*in	apocryphal	apoc*h*ryphal
Buddha	Buddha*h* or B*h*udda	Lalla Rookh	Lalla R*h*ook

Cristo
Cristobal
Cristoforo
Sangre de Cristo (mountains)
Monte Cristo

No h in any of these Spanish or Italian forms of *Christ*.

bronco
poncho
Sancho

These Spanish words need especial care. Bronco is nearly always spelled wrong—with an h, perhaps by analogy with bronchitis. In Spanish the c is hard before o; the h is therefore put in only when the sound *tch* is called for, as in poncho and Sancho. But bronco is pronounced bron-ko and has no h.

Or do Ei's Betray You?

sheik or sheikh	sh*ie*k or sh*ie*kh
Riviera	Rive*i*ra or Rive*ri*a
Madeira	Mad*ie*ra or Mad*eri*a
Rio de Janeiro	Rio de Jan*ie*ro
weird	w*ie*rd
weir	w*ie*r

Tricky Double Letters

Philip
Philippa
Philippines
Philippians
Philippi (battle)
Louis Philippe

The double l is wrong in all of these. If anything is doubled it is the p. In only one case of this kind is the l doubled and that is in the surname Phillips; and even this sometimes has only one l, and so must be watched.

Apollonius (of Tyre) Apollo Apollinaris	One p and two l's in these.
Apennines	One p, two n's.
corollary	One r, two l's.
Caribbean	One r, two b's.
dilettante	One l, two t's. Plural is dilettanti.
decolleté(e)	One c, two l's, one t. French for uncollared. Takes an accent over the terminal e, and has another e added *after the accented e* for the feminine.
stiletto	One l, two t's.
desiccated	One s, two c's. From *de* and *siccus*, dry.
moccasin	Two c's, one s. Do not double the s.
Alessandro	One l, two s's. Do not double the l.
Rosetta (Stone)	One s, two t's.
Rossetti (family of poets and painters)	Two s's, two t's. Do not confuse these.
Brittany Britannia Britannic Britannica	The French province is the only one of these four related words that has two t's and one n. The last three have one t and two n's.
proffered	Two f's, one r. Do not confuse with preferred.

III. Proper Names Often Spelled Wrong

Edgar Allan Poe—not Allen.

George Eliot, former President Eliot of Harvard, T. S. Eliot the poet—all have one l and one t. The actress Maxine Elliot has two l's and one t. Still other forms of the name are Eliott and Elliott. Take care to spell each as it should be.

Shepheard's, the famous hotel in Cairo, is so spelled. Do not omit the a from the second syllable.

Jack Sheppard, the 18th century highwayman, is so spelled.

In three instances Jesup is spelled with only one s: Morris K. Jesup, of New York; Morris K. Jesup Land, in the Arctic; Frederick Jesup Stimson, American novelist ("J. S. of Dale").

Artemus Ward, American humorist, is Artemus. The general in the American Revolution was Artemas Ward.

Brontë has a diaresis over the e—not a grave nor an acute accent.

Alfred Russel Wallace, English scientist; one l only on Russel.

Note the singles and the doubles in these names: Pizarro, Picasso, Pissarro, Matisse. Do not double the single letters.

Note the differing terminations of the following five names:

George Saintsbury — Thomas R. Lounsbury
G. E. Woodberry — John Newbery (prize)
Lord Rosebery

Marquess of Queensberry (who is usually mentioned in connection with prizefighting rules, and must be spelled thus)

Velasquez. Do not let the z at the end creep also into the place of the s. Velazquez is wrong.

Zuloaga and Madariaga—not any variants of these.

Gaug*u*in—not Gaugin.

Thacker*ay*—not Thackery nor Thackerey.

Macaul*ay*—not Macauley, McCaulay, nor any other form.

Assisi. Do not double the third s.

Curtiss Field } Note that Glenn Curtiss had two s's, and
Mitchel Field } that Mayor Mitchel had only one l.

Arctic. Do not omit the first c.

Westmi*n*ster. This is not and never has been WestminIster, in spite of myriad such misprintings. Minster means a church, from Anglo-Saxon *mynster*. Minister is from the Latin verb meaning to serve.

Ephr*ai*m—not Ephriam. The a comes before the i.

Savi*l*e Club and Savi*l*e Row—do not double the l.

Mrs. Humphry Ward—no e in Humphry.

St. Laz*a*re—a Paris railway station.

St. Nazaire—a French seaport. Do not put the ai into Lazare.

Sibyl. Sybil. Distinguish these two. Sibyl, the i-y one, refers to the classical oracle; similarly sibylline. The girl's name is Sybil—y-i.

Libya, the Libyan desert. Do not transpose the i and the y here, either. The word is not formed like Lydia, and must not be confused with it. The i and the y are in opposite order from Lydia.

Sargasso—The sea of wreckage and weed in the Atlantic. Three syllables.

Saragossa—A city and battleground in Spain. Four syllables.

These two are usually merged into some such form as Saragasso, which assuredly is nothing on sea or land. The reference is usually to the Sea, and the spelling is Sargasso.

Folies Bergère, in Paris. Note that the first word has an s, the second word has not. French rules of agreement are ignored in this phrase. Do not add an s to Bergère. Parisians spell the name wrong, and that wrong form must be followed if we are to be correct.

Keats, Burns, Dickens, and the like. The possessive of these is either

Keats's		Keats'		Keat's
Burns's	or	Burns'	but *not*	Burn's
Dickens's		Dickens'		Dicken's

La Sonnambula, the Italian opera. Notice that double nn. In French and in English this word has mn—somnam. In Italian the m assimilates and we spell nn.

Machiav*ell*ian has two l's, not one.

An Adam mantelpiece or sideboard is not "an Adams." There *were* two brothers Adam in the 18th century, but that does not make their family name *Adams*. Write Adam furniture, the brothers Adam, etc.

G*iu*seppe. Of all the foreign words too often misspelled in English books, this is the worst offender. Note that it is iu—not ui. Giu in Italian is pronounced *Jew;* Gui is pronounced *Gwee*. If in Giuseppe you put the u first, you simply cannot pronounce the word. It is the Italian form of Joseph; but Italian has no j, and so must use Gi instead, the i softening the G. The ui order is right for Guido, which is pronounced *Gweedo*.

Cec*i*lia. A related group of feminine names are the counterparts of the masculine Cecil. They are spelled as follows: Cecilia, Cecily, Cicely. There is no form Cecelia, although many mistakenly pronounce the name as though an e followed the second c. The pronunciation *see-see-lya* is as wrong as the spelling *Cecelia*.

IV. Pairs of Words Confused with Each Other

1. Affect. Effect.

That this difference has been explained many times does not seem to reduce the frequency with which the two words are interchanged.

Affect is a verb only, meaning to influence, or to assume, or to pretend. This does not affect your standing. He affected gay neckties. She affects an interest in art.

Effect is a verb and a noun. As a verb it means to bring about, do, complete. The change will be effected on January 1.

As a noun it means the result of being affected. This will have no effect on your standing.

2. Appraise. Apprise.

Appraise means to set a value on. Apprise means to notify. You give a man an appraising look, not an apprising one.

3. Beside. Besides.

The error here lies in using *beside* when *besides* is meant. *Beside* means only *at the side of;* it always implies location. When you want to express the idea of in addition to, use *besides*. Thus:

Our family went, and several friends besides.

Besides a roadster, they have two other cars.

She was carrying three books, besides some parcels.

4. Born. Borne.

Born is the perfect participle of *bear* only in the sense of birth. Borne is the participle in all other senses.

5. Cast. Caste.

The usual error here is seen in "the caste of a

play." Caste is a social class, as in India. The acting group is cast—no e. Do not confuse it with troupe, which has an e.

6. Comprise. Compose.

The distinction between these is extremely useful, and commonly ignored.

Comprise is what a whole does to its parts.

Compose is what the parts do to their whole.

My set of Scott comprises nine volumes. Our apartment comprises five rooms. The firm comprises three members. Our itinerary comprised France and Italy.

Nine volumes compose my set of Scott. Five rooms compose our apartment. Fourteen persons composed our party. England, Scotland, Ireland, and Wales compose the British Isles.

The passive voice of each is, of course, just the opposite. My set of Scott is composed of nine volumes. Our apartment is composed of five rooms. Five rooms are comprised in our apartment.

7. Confirm. Verify.

Another useful distinction too often ignored. The two words are commonly used as if interchangeable; and some dictionaries, even, define one as the other. But the slight shade of difference is too valuable to be neglected.

A person verifies a fact who goes after information about it; asks somebody, or looks it up

in a book. The point is that he does not know it already when the point comes up.

He confirms it when he says that it is true, from his own knowledge, without having to go and verify it. Thus:

> Johnson tells the police that on the night of the murder he was playing bridge with Colonel Smith until 4 a.m. The police seek to *verify* his statement; so they go to Colonel Smith, who *confirms* it. The Police did not know; they had to find out. The Colonel did know, and so *confirmed* the statement.

8. Deduce. Deduct.

Offhand one would hardly say that these two could be confused. But they are, through their common noun *deduction*. To deduct is, of course, to subtract, take away from. Deduce is used only for the logical process of deriving one idea from another.

9. Disinterested. Uninterested.

Disinterested means impartial, non-partisan, not taking sides; as a disinterested opinion. Uninterested means merely lacking interest.

10. Eminent. Imminent. Immanent.

Eminent means outstanding; note the single m.

Imminent means approaching near, usually with the implication of threatening, or hanging over.

Immanent means all-pervading, indwelling—as "the immanent God."

11. Equable. Equitable.

"She returned in a more equitable frame of mind" is an example of the way in which the two words are confused. Equitable means fair, justly apportioned. Equable means even, unperturbed, steady. An equitable settlement, but an equable temper.

12. Flair.

No confusion here, but the word is included because it is so often used with no precise idea of its meaning. It does not mean a fondness for, addiction to. It does mean just what scent means in the case of an animal—an intuitive power to nose something out. A woman has a flair for antiques when she can spot one a mile off that nobody else would recognize. A reporter has a flair for a good news story. A housekeeper has a flair for a bargain. In all these examples the word is used right.

It is never spelled *flare*—or rather, never should be; never set in italics; never enclosed in quotation marks.

13. Flout. Flaunt.

In recent years these tend to become confused more and more. Flout is to defy openly, to oppose. Flaunt is to display proudly. You do not flaunt

the law—you flout it. You flout convention, or etiquette. You flaunt a new fur coat, or an engagement ring, or your convictions.

14. Imply. Infer.

Here, too, some dictionaries define the one by the other, although there is a useful distinction observed by careful writers. In a sense the two are opposites.

You imply a thing when you suggest it by something you say or do—it is concealed beneath your words. The result then is that I infer what you suggest—I draw it out from its concealment. You imply that you think me a fool. I infer that you think me a fool. Something serious is implied in the report. We infer something serious from the report.

15. Inflict. Afflict.

The construction appropriate to the one is too often used with the other.

We afflict	our friends	with something.
We inflict	something	on our friends.

Do not say: "He inflicted us with his presence overnight."

16. Judicial. Judicious.

Judicial means in the manner of a judge. Judicial severity.

Judicious means with good judgment. A judicious plan.

17. Most. Almost.

Most means in the highest degree. Almost means nearly. Do not use most when you mean almost.

Almost all of us were there (not *most* all of us).

He is almost fourteen (not *most* fourteen).

If *most* is used for *almost* in dialect or intentionally careless speech (as it may quite properly be), then put an apostrophe before it to show that *almost* would be the right form.

18. Olympiad. Olympics.

Every so often we are visited with this pest. It seems to be commonly thought that the games are the Olympiad. They are the Olympics. An Olympiad is the period of years between two sets of Olympic games—and only that.

19. Perspicacity. Perspicuity.

These are not synonyms by any means. Perspicacity is a human quality, shown by a person with the ability to see clearly through ideas or other persons; it implies a keen mind, foresight, shrewdness. It cannot pertain to an object.

Perspicuity, on the other hand, pertains to objects or ideas: the quality of being-easily-seen-through, as it were; lucidity, transparency, plainness.

20. Precipitate(ly). Precipitous(ly).

A man acts precipitately—with unconsidered haste. A hillside or a cliff descends precipitously—steeply, or suddenly, like a precipice. The usual error here is to write "He fled precipitously."

21. Providing. Provided.

If you wish to express condition, use *provided that*, not *providing that*. This *ing* termination is all right in *assuming*, *granting*, or *supposing*. But when we use *provide*, we mean "it is provided that," and the *ed* ending is proper.

Note also that the expression may be used only to express a *future* condition, not merely as a "stylish" substitute for *if*. "You will have to take a car provided you live at a distance" is not only wrong; it is crazy. And very common.

22. DATA is a PLURAL! It must never be thought of as a singular in any connection. Strata, phenomena, memoranda—these, too, are plurals always.

The word data means a set of given facts; one of those facts is a datum. You may refer to it as *it* only *if* you have already used the singular form.

But, having once used data, your pronouns are afterwards *they, their, them*.

These data were not sufficient. NOT *This data was*. More data were then put at his disposal. NOT *More data was*. Give me those data if you have

them. Not *this data;* not *it*. Have you any data on it yet?

Not a great deal, so far. This last betrays the writer's misapprehension in the form of the reply. "A great deal" may be used only about a quantity, not about a number. You would not say "a great deal of eggs," though you could say "a great deal of sugar." The answerer uses a form that shows him to be thinking of *data* as he would of sugar; he ought to think of the word as he would of eggs—in terms of number rather than quantity. His answer should be, "Not many so far."

The Cyril "Whom"

A Postscript

It is sufficient reason for passing over the commonest grammatical errors found in the average manuscript that this book is not printed on rubber—or asbestos. One of them, however, insists on attention: the misuse of *whom* for *who*. The conscientious writer who has been taught that "Who did you see?" is wrong proceeds to bend over backwards in his effort to avoid *who,* and so gives us such pearls as these:

Whom did you say it was?

I couldn't imagine whom it could be.

The man whom the police think is guilty.

All persons whom you believe might be interested.

All of these sound fine until they are analyzed; and then they reveal that error that has been immortalized by a famous colyumist (plaintive query from F. P. A.: "Why not say *which* famous colyumist?") as the "Cyril whom," used when *who* is called for. The *whom* struggler should bear in mind two principles: that *who* is right in any construction involving *is*, *was*, or any form of *to be;* and that the subject of a verb that is coming along later in the sentence is *who*, not *whom*, even though it be separated from its verb by a parenthetical phrase. Both principles are by intention expressed roughly, in order to avoid technical grammatical terms. But their purpose will be served if they induce the writer to look at each sentence in which he is tempted to put a *whom*, and determine whether that is what he wants. If he doesn't, he will continue to attempt "elegant" writing—and he will flop.

16

Proofreading
Type Is Not Made of Rubber

TYPE is made of lead. Printing is an impression made on paper of that lead. For most commercial books in America each letter of a word is not set up by itself, but a whole line of words is cast in one solid slug of lead by a machine called a linotype (line-o-type.*) This slug is then placed horizontally with other slugs to form a page. Obviously if one word, or even a comma, in this slug is changed the whole slug must be recast. There is a certain amount of "play" or flexibility in the letters forming one slug, so that generally ten letters may be added or ten deleted (the words are squeezed or spaced on the line) but the general rule to remember is that what comes out must be replaced somehow. It is important that once a manuscript is in type it should be changed as little as possible, for the cost of making corrections and recasting is high.

* There are, of course, other methods of typesetting. In England novels and commercial books are generally set on the monotype, a machine which casts single characters rather than single lines. Due to the cost of labor in America both hand set and monotype setting are practically prohibitive for commercial work, except in the case of a text book with much tabular work, where a monotype setting proves cheaper. Finely printed books, such as those issued by private presses, are generally hand set. The cost of setting by monotype is approximately half again as much as by the linotype, and hand setting more than double.

An author is apt to think that first proofs or "galleys" are sent him for the purpose of rewriting his manuscript. They are sent him to catch any typographical errors which may have crept in, and they should not be used for other corrections, certainly not as a convenient method of doing over his book. To restrain an author from too many corrections the publisher allows him from 10% to 15% of the composition cost for "author's alterations." Anything over that sum is charged back to him in an attempt to make him realize the necessity of turning in a properly prepared manuscript.

In most houses galley proofs are read: 1. by the printer, 2. by the author, 3. by the publisher, and 4, returned to the printer, who makes up the galleys into pages. Changes on pages are so expensive that many publishers do not let the author read from them, but merely have them read in the house, checked carefully, and returned for printing. If a book is printed from electrotype plates rather than straight from type (or "slugs"), the final or foundry proofs are gone over by the publisher—so that a book is normally read once by the author, twice by the printer, and three times by the publisher. And such errors as there may be after all this careful reading will inevitably occur in the most prominent place possible!

In correcting type it is important to know the printer's hieroglyphics or "Proofreaders marks," which

are shown below. All printer's queries should be answered—if in the affirmative by striking out the question mark and leaving the printer's correction; if in the negative, by drawing a line through the entire question and correction.

∧	Make correction indicated in margin.
stet	Retain crossed-out word or letter; let it stand.
....	Retain words under which dots appear; write "Stet" in margin.
stet	Appears battered; examine.
×	Straighten lines.
≋	Unevenly spaced; correct spacing.
ww	Line up; i.e., make lines even with other matter.
//	Make no break in the reading; no ¶
run in	No paragraph; sometimes written "run in."
no ¶	Here is an omission; see copy.
out see copy	Make a paragraph here.
¶	Transpose words or letters as indicated.
tr	Take out matter indicated; dele.
⸗	Take out character indicated and close up.
⸗	Line drawn through a cap means lower case.
⸗	Upside down; reverse.
⸗	Close up; no space.
⸗	Insert a space here.
#	Push down this space.
⊥	Indent line one em.
⊔	Move this to the left.
⊏	Move this to the right.
⊐	Raise to proper position.
⊓	Lower to proper position.
⊔	Hair space letters.
///	Wrong font; change to proper font.
W.f.	Is this right?
Qu ?	Put in lower case (small letters).
l.c.	Put in small capitals.
s.c.	Put in capitals.
Caps	Put in caps and small caps.
C+SC	Change to Roman.
rom.	Change to Italic.
ital.	Under letter or word means caps.
≡	Under letter or word, small caps.
=	Under letter or word means Italic.
—	Under letter or word. bold face.
~~	Insert comma.
,/	Insert semicolon.
;/	Insert colon.
:/	Insert period.
⊙	Insert interrogation mark.
/?/	Insert exclamation mark
(!)	Insert hyphen.
/=/	Insert apostrophe.
⸗	Insert quotation marks.
⸗	Insert superior letter or figure.
⸗	Insert inferior letter or figure.
⸗	Insert brackets.
⸗	Insert parenthesis.
⸗	One-em dash.
⸗	Two-em parallel dash.

17

Preparation of Manuscript

AN editor and an author are two distinct creatures. Sometimes these creatures may be combined in the same person, but they rarely work together. An editor selects material and *sees that it is in proper form for publication.* That is to say he edits it for spelling, capitalization, punctuation and general uniformity before sending it to the manufacturing department for production. The author can sometimes do this himself but he is often too ignorant of what is needed, and too close to his creation to see editorial errors. He is apt to turn in an incomplete manuscript and then realize, after the book is printed, that he has forgotten the bibliography, or some other important detail.

If authors knew their jobs it would not be necessary for editorial preparation, but few of them do in this case, and most publishers are forced to keep an extra person whose sole business it is to prepare manuscripts properly. Publishers are usually supposed by their authors to be infallible, but even they cannot guess that a book should have been dedicated "To Mother with Johnny's love" unless Johnny has put it into the manuscript.

Here, then, is a ready reference, compiled by a harassed publisher, of how a manuscript should be prepared. Each manuscript need not necessarily contain

everything in the list, but authors should check to see whether they want any of the items, and if so whether they have provided it.

All manuscripts should be in duplicate, or if possible triplicate. One for the publisher, one for the author, and the extra copy for outside reading purposes. Any corrections made on one should be made on all three. They should be typed on plain white paper (8½ x 11) with double spacing on one side of the paper only.

Pages should be carefully numbered in their proper sequence, with chapters beginning on new pages. Chapter numbering should be consecutive, not new numbering for each chapter.

Sheets should be firmly fastened together on the left side, and enclosed in a heavy paper cover, all tied together by staples or string. In the case of illustrative material the photographs or drawings should be carefully numbered and a corresponding number should appear on the list of illustrations. A duplicate copy of the list of illustrations is a great help to the publisher.

A rough estimate as to the number of words in a manuscript, together with an author's general ideas as to the size of a book, kind and color of binding, jacket design, etc., are useful when planning a book. They may not be followed, but at least it keeps a publisher from using the one color that an author hates.

A list of what a book should contain follows:

1. Bastard title.
2. List of other books by the same author, with publication dates.
3. Complete title with proper spelling, exactly as it is to appear in the printed book.
4. Copyright page with note as to the author's citizenship, legal name and legal address, all of which is required for copyright purposes.
5. Dedication (if any).
6. Quotation (if any).
7. Preface (if any).
8. Contents.
9. List of illustrations (if any). A duplicate if possible.
10. Introduction (if any).
11. Half title.

These are known as the "front matter" of a book. The "end matter" consists of:

1. Bibliography.
2. Notes, or notes on illustrations.
3. Addenda such as quotations, references, etc.
4. Glossary.
5. Index (cannot be made until the book is in pages).

Proofs on both front and end matter are apt to come separately from text proof, but they are always shown an author, though obviously the index proof comes last.

Consistency of spelling and capitalization and punctuation throughout is important. Most publishers have their own method of spelling, etc., known as the "house style," which is sometimes given in printed form to authors, and sometimes explained verbally. If a manuscript is commissioned to a certain length, it can often be typed so that typed page and printed page will run word for word. This is of great help in estimating.

18

A B C of Copyright

THE copyright law is peculiar in many respects, but once the basic principles have been learned the variations are immaterial. For most authors it is really only necessary to know the following points—and by authors we do not mean photographers or composers, but authors of books.

Copyright can only be taken out by author or 'proprietor' (meaning in most cases—the publisher) when: (1) he is a citizen of the U.S.A.; (2) an alien domiciled in the U.S.A. at time of publication of the copyrighted work, or (3) a citizen of a country with which the U.S.A. has reciprocal copyright relations. At present (1929) Russia is the most important country with which we have not reciprocal copyright.

The copyright law (at present writing, 1929) insures protection for an author for 28 years from date of first publication, with a renewal term of 28 years. In case of an author's death the copyright passes to his heirs, who can also renew for 28 years. All renewals must be applied for one year before expiration of original copyright.

If copyright is not renewed, the work passes into the "public domain" and can be issued by any publisher who cares to go to the expense of printing the work.

Copyright can only be taken out on a book *in the*

English language which has been manufactured in the U.S.A.—that is from type set in the U.S.A., or from plates made in the U.S.A. A book *in a foreign language* can be copyrighted, however.

For a book in the English language which has been manufactured abroad, what is known as an "ad-interim" copyright can be taken out. One copy of the book must be deposited at Washington not later than 60 days after its publication abroad, together with a fee and application. This protects the holder of the copyright for 120 days after such a deposit—during which time an edition can be manufactured in the U.S.A. and the ordinary copyright applied for.

All copyrights must be taken out promptly after publication. Technical publication is the sale of three or more copies. Notice of copyright must be inserted on first page of book, or back of title page. Two copies, application and fee must be deposited at Washington.

The publisher will in all cases take care of details. The author can be of great help if he will always give his publisher his full legal name, his nationality, his legal residence at time of publication, and, if his book has been published abroad, the date of publication there and the publisher's name and address.

There is at present a bill before Congress for revisions of copyright laws—a convention of all the countries interested was held at Rome in June 1928, and this is the ratification of the terms there agreed on.

The main changes are to be (as we understand them):

The term of copyright protection to be the life of the author and 50 years after his death.

The author to have exclusive right to make or authorize translation of his work.

Serials, etc., may not be reproduced in newspapers or periodicals in other countries without the consent of the author.

The author to retain all radio diffusion and cinematograph rights.

Proof of authorship shall consist of the author's name on the work in question.

We also understand that a new bill is to be presented whereby a copyright is treated as a patent. Royalties therefore become an asset and not income, and are therefore taxable at source.

THIS BOOK HAS BEEN SET IN TEN POINT GARAMOND ON THE LINOTYPE. PRINTED AND BOUND BY J. J. LITTLE & IVES, NEW YORK, U. S. A.

400

THE AUTHOR'S ANNUAL 1930

Edited by JOSIAH TITZELL

Here, in articles, serious and humorous, by Frank Swinnerton, Walter B. Pitkin, Joseph Anthony, Guy Holt, Robert Davis and others, may be found a wealth of comment and information on the business of books. "Why Books are Published" "Why Authors Leave Home" "A New Survey of the Best Seller" "The Care and Feeding of Authors" "The Cost of Manufacturing" are some of the subjects which are covered thoroughly, yet simply and clearly. The volume also contains lists of the best sellers of the year, book club selections, literary prizes and other information which is often referred to and yet is apt to be scattered and difficult to get at.

$2.00